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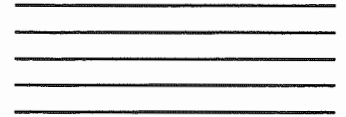
Archives and Documentation Centres (Australian Branch)

Continuo

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Continuo is published annually in November by the International Association of Music Libraries, Archives and Documentation Centres, Australian Branch, and is distributed to all members of the Association as part of their membership. Annual membership rates are \$45 for personal members and \$65 for institutional members. Members receive *Intermezzo: Newsletter of IAML (Australian Branch)*, *Continuo: Journal of IAML (Australian Branch)* and automatically includes membership to *Fontes Artis Musicae*, international journal of the Association. Foreign subscription to *Continuo* only is \$8.50 for personal members and \$14.50 for institutional members. All payments must be in Australian currency, payable to IAML (Australian Branch). Membership enquiries should be directed to the Secretary. Contributions on aspects of music librarianship or sound archives to be considered for publication should be forwarded to the General Editor.

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Articles and contributions for consideration Deadline for contributions is 30 September. Articles and contributions should, if possible, be supplied in electronic format on 3.5" diskette, IBM compatible, WordPerfect 5.1 or Word.6. One printed copy of the article must also be supplied. Copy should be double spaced including lists, tables, footnotes and quoted matter. Footnotes should be in a text file (ie. do not use the footnote function). Please send contributions to:

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Style A style guide for contributors is available from the General Editor. *Continuo* follows *The Style Manual for Authors, Editors and Printers*, 5th edition, Australian Government Publishing Service, 1994.

Reviews Persons wishing to review materials are invited to contact the General Editor.

Advertising For information regarding advertising in *Continuo* contact the General Editor. *Continuo* is circulated to over thirty institutions and thirty individual music librarians. It is considered a major periodical for the music library profession in Australia.

Copy Deadline for contribution to Volume 24 is 30 September 1995.

Editorial

Welcome to *Continuo*, volume 24, in its new annual format. At the last Biennial Conference in September 1994, the established channels of written communications of IAML (Australian Branch) and their future came under discussion. The bi-monthly newsletter, *Intermezzo*, with its conveyance of current information, will be balanced with an annual edition of *Continuo*, with substantial articles, book reviews, reports and other articles of interest. Every alternate issue will include papers presented at the Biennial Conference. Contributions to future issues are welcome from members and those involved in music librarianship and related fields. The General Editor also welcomes suggestions for future thematic editions of *Continuo* and members are encouraged to consider becoming guest editor for a particular thematic issue.

This issue includes a number of papers presented at the Biennial Conference held at Adelaide University in September 1994. The theme of access to the collections in our libraries and the diverse requirements of the users of these collections, runs through each of the papers. You can read of the issues relating to the current state and future of the National Database and music; the development of specialised access for sound recordings in the Australian Broadcasting Corporation; and the current state of copyright and music in Australia.

I hope you enjoy *Continuo* in its new format and that the content for this volume and those to come will keep you informed of activities in music librarianship and related fields in Australia. Your feedback regarding the new *Continuo* - what you like, as well as what you don't - will be gratefully received. *Continuo* belongs to you, as members of IAML (Australian) Chapter. Your contributions to this journal are important to the health of the profession in Australia now and in the future.



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Music on the National Bibliographic Database

By Pam Dunlop, Cataloguing Projects, National Library of Australia.

Paper presented to the International Association of Music Libraries, Archives and Documentation Centres (Australian Branch) 1994 Biennial Conference, 7-8 September, University of Adelaide, South Australia.

The paper I gave at the 1991 National Cataloguing Conference¹ talked about today's climate of shrinking funds and increasing pressure to maximise use of existing collections and how, in this context, networking becomes a viable and essential tool for dissemination of information regarding holdings of specialist collections. Additionally, the development of improved searching packages such as Supersearch (and now its user friendly sister Sofi) on the Australian Bibliographic Network (ABN), and individually tailored on-line public catalogues permits us to access information in catalogue records through non-traditional access points. Around this time discussion on the appropriateness of the National Bibliographic Database (NBD) for recording bibliographic information, and thus building up knowledge about the Distributed National Collection (DNC) specifically for music, was also being raised in other forums.

Mary O'Mara, in her paper *Networks and Music Libraries*², presented at the IAML (Australian Branch) in 1992, outlined forums which generated this discussion; the 1990 *Ross Report*³ which recommended that a working party be established to 'recommend to the National Library of Australia ways in which access to printed and recorded music may be improved' and how the NBD could improve its coverage of music; the Towards Federation 2001 Conference; and Eric Wainwright's initiative in seeking music specialists' support for proposals for Department of Employment, Education and Training (DEET) funds to enhance national access to music holdings.

So where are we in 1994?

The Ross Report: Strategies have been put into place to improve access to music on the NBD with retrospective files from Australian libraries being identified and targeted. Plans for conversion of NUCOMUSIC have not proceeded to-date, following a survey of contributors. Some contributors had concerns about the standard of data in the files, while others thought they would prefer to contribute their library's data through a retrospective load in order to provide up-to-date information about their collections. Retrospective loads for music from Australian libraries include Queensland University, State Library of Queensland, Nunawading Public Library. Others are currently under consideration and negotiation (for example, University of Adelaide and Monash University files).

The *Ross Report* also recommended that the National Library and music research institutions hold a round table to establish actions which could further maximise access to information regarding the nation's music collections. The National Library is currently calling for issues concerning the Distributed National Collection (DNC) to be addressed at a Round Table on Music, to be held in 1995.

Bibliographic access is seen as central to these discussions. IAML (Australian Branch) has been asked to assist in identifying issues for discussion and to participate at the Round Table. (Discussion on DNC issues can now be accessed through the discussion list DNC-L set up by the National Library on the Internet).

Towards Federation 2001: The Final report of TF2001 was published in 1993⁴. This includes *Working Paper no. 10: Music and Sound Recordings* prepared by members of the Working Group, convened by Gordon Abbott. Among other things, this paper outlines existing problems related to bibliographic access and provides a good overview of central issues for music. A major outcome of this conference was the establishment of the Working Group on High Priority Cross-Sectoral Projects which raised funds and provided oversight of projects of 'high priority' and 'cross sectoral benefit'.

A subsequent Towards Federation 2001 Review Meeting⁵ was held in December 1993 which reviewed progress 1992-1993, and reworked many of the resolutions. Coming from this forum the most relevant of these to this group are:

Resolution 4 - That the NLA develop a strategy through which other organisations are encouraged to provide more effective bibliographic access to their Australian documentary collections by cataloguing and indexing both current and retrospective materials, and by converting significant retrospective files for contribution to the NBD. Such encouragement may take the form of assistance with training, support staff, financial incentives, or the funding of special projects.

Resolution 5 - That the ABN Network Committee consider the possibility of funding the conversion and loading to the NBD of data resulting from projects designed to improve access to Australia's documentary heritage.

Resolution 15 - That the National Film and Sound Archive and other appropriate organisations in the Australian film, video and sound fields continue to investigate the desirability and feasibility of greater integration of their bibliographic activities in the longer term.

At this review meeting the Working Group on High Priority Cross-Sectoral Projects reported that \$133,500 had been raised and \$55,000 committed to projects at the time of the meeting. The Working Group invited participants to suggest strategies for alternative ways of attracting funding for desirable projects, as it is recognised that it may be difficult to continue to raise money by seeking funds from institutions up until the year 2001.

DEET Funds - Following Eric Wainwright's initial proposal for seeking funds from DEET for music bibliographic projects, the University of Adelaide provided leadership of a consortium of institutions for the Music Conversion Project. (Participating institutions were University of Western Australia, Monash University, University of Adelaide, Sydney University, Edith Cowan University and the National Library of Australia). Funding of \$100,000 was forthcoming, with each institution participating being required to match funds provided, dollar for dollar. As part of the project a survey of music holdings in libraries was to be conducted; the NLA undertook to give priority to mounting music files on ABN; funds were set aside to subsidise the conversion and mounting of tapes; and consortium members were provided with funds to add records or holdings for music to the NBD.

While some of this activity has not yet been completed an interim report to DEET indicates that as of 1st March 1994 participants had added bibliographic records to ABN for 13,833 titles; of these 7,019 were new titles which had not been previously recorded (the remainder were added as holdings records). As well, bibliographic records for 330 discs were added to the NBD.

What records are currently on the National Bibliographic Database?

National agency tape loads, particularly from Library of Congress, and ABN participants (individual and consortia eg. College/Co-operative Libraries Activities Network of New South Wales (CLANN) now known as Unilink, continue to build up records on the database. Australian retrospective file loads carried out in the past 2-3 years have increased data available for copy cataloguing, and for information about Australian music libraries holdings.

Table One: Details of holdings on the National Bibliographic Database

1. Music Scores	Sept 1994	1993
Records	155,807	124,303
Holdings	120,462	
Australian imprints	30,665	
Holdings	30,416	
2. Sound Recordings*		
Records	231,428	170,470
Holdings	131,343	
NUC:D holdings	50,025	
Australian imprints	50,218	
Holdings	48,982	
NUC:D holdings	32,589	

* A high proportion of records are spoken word recordings. *NUC:D (National Union Catalogue of Library Materials for People with Disabilities)* holdings gives some indication of the proportion of non-music records on the database.

Who is contributing to the National Bibliographic Database?

Apart from regular national agency tape loads (Library of Congress; music catalogued for the Australian National Bibliography; etc.), an OCLC file of music sound recordings was recently received by ABN. This file is the first issue of 11 000 records comprising original LC cataloguing data and records which LC used for copy cataloguing on the OCLC database. This file has still to be loaded. Other music data which has been contributed or loaded includes that from New Zealand Bibliographic Network (NZBN) ; CLANN; La Trobe University; Queensland State Library; Queensland University (ca. 15 500 records), Library and Information Service of Western Australia (LISWA); and Northern Territory Library Service, as well as those libraries who were part of the DEET project (as mentioned earlier).

While I can't provide statistics for other libraries, you may be interested in the National Library's cataloguing activity on ABN for its music collections.

Current acquisitions: Australian music is given priority, and receives full cataloguing, including Library of Congress Subject Headings (LCSH) and Dewey Decimal Classification (DDC). Eligible material is also listed in the *Australian National Bibliography*.

Overseas blanket order material is searched against ABN and if copy data is identified, holdings added. Items for which no records are found have minimum level full records created and holdings added. If a national agency record is subsequently received, this will replace the minimum level full record.

Retrospective collections: Retrospective Australian music is given full level cataloguing. However, with extensive existing backlogs, we have approached these using a project approach. This has been remarkably successful, seeing the collection steadily integrated and accessible through ABN and the Library's OPAC. With the DEET initiative this year we have completed integration of the Beggs collection, and much of the Australian songs run (particularly the 1960+) has been catalogued.

Overseas blanket order material acquired mid-1970s to-date has not generally been classified, and not all items are under full control. In 1990 a project was undertaken to search all blanket order material received to that time first against ABN; and those not found were then searched against the OCLC database through MICROCON, a PC based batch request system. (This was prior to the availability of the OCLC CD-ROM or direct on-line searching)

At that time 10,000 items were searched, with about a 32% hit rate on ABN, and 48% for OCLC. In total 7,000 records/holdings were added to ABN. A residue of ca. 3,000 items remain to be catalogued. Blanket order material received 1990-1992/93 has subsequently been brought under control as part of the DEET project. In this project 1018 items were searched and the ABN hit rate rose to 40% (415), OCLC (searched on line) 42% (430) and the remaining 173 items were originally catalogued.

Collection level entries describe still uncatalogued components of the collection. These are generally related to genre or named collections. In all, about 55,000 records for printed music have been added to ABN.

How is ABN improving access to international data?

ABN recognises that there is still a need to improve access to bibliographic records for music and sound recording formats. Files from the OCLC database, Research Libraries Information Network (RLIN) and the German vendor, Harrasowitz have been considered in the past. Participants can search OCLC on-line and request records, which are loaded onto ABN when received on a batch file. (The National Library uses this facility, searching OCLC on-line through a modem).

Negotiations with RLIN continue for bulk file loads and exchange of data for all formats of material, although bibliographic data for printed music and Chinese, Japanese and Korean records have the highest priority. Unfortunately, with such an arrangement, the NBD has less data to offer RLIN in return, although they are interested in certain subsets of our data.

In recent months ABN has provided a gateway for their users to access AARNet which, in turn, permits access to catalogues and databases such as CARL-Uncover through the Internet.

Developing from this, ABN has negotiated access to RLIN through an ABN gateway to the Internet, by purchasing a bulk subscription to RLIN data on behalf of its users. This is a special arrangement between RLIN and ABN. Such an agreement will permit ABN users to access RLIN, through an automatic Telnet link and RLIN signon, to search for and identify bibliographic records. These records may then be either down-line load using an ftp command, or the record screen printed for copy cataloguing. Under this special arrangement ABN participants will pay the cost of the search, although there would be no charge for the record load to ABN. There would be the usual charge for records from ABN for local systems.

How is ABN addressing database problems related to quality control?

Recent developments in improving quality control of the ABN database and of direct relevance to music materials, include:

USMARC format integration. The Library of Congress (LC) announced that it will introduce format integration in two stages. The first stage will consist of changes to variable fields, and ABN programming for corresponding system changes have been completed. All variable fields for music and sound recordings have been implemented and documentation distributed in the ABN *Summary of changes to manuals*.

LC will implement the second stage of format integration in December 1995. This stage will include changes to the record Leader and control fields.

NBD Quality Improvement Program. The entire QIP budget for 1993/94 was spent on authority control contracts. Among other work undertaken, steady and useful progress has been made on access to famous and prolific composers and their musical works, with the following composers covered to date: J.S. Bach, Beethoven, Chopin, Dvorak, Handel, Haydn, Mendelssohn, Prokofiev, Ravel, Rossini, Saint-Saens, Schubert, Schumann, Vivaldi.

Duplicate record removal has commenced. The program has included a number of duplicate music records. Holdings are automatically mapped to the record to be retained on the database.

What standards are required for cataloguing music on the NBD?

ABN uses the following standards: Anglo-American Cataloguing Rules 2nd edition (AACR2), LCSH, DDC or Library of Congress Classification Schedule M, Library of Congress Names Authorities for establishing headings and uniform titles.

Both AACR2 and ABN allow for certain flexibility in the amount of detail provided for a catalogue record. ABN lists standards for Interim records; Minimum level full records (i.e. with fixed fields) and High level records. High level records will not be bumped by incoming national agency records. The standard, therefore approaches that used for national agency records. High level records require the appropriate authority work to be carried out in the name authority file. Facilities such as UPGRADE, CLONE and INSERT make it easier to input bibliographic data directly onto the NBD.

It may be of interest to note that a Core Bibliographic Record for Music Task Force Group, part of the Program for Cooperative Cataloging in the United States, has now drafted standards for core level records for both music and sound recordings. These core records fall between the ABN minimum and high level record requirements, and were developed in consultation with music cataloguing librarians in the U.S. The core level records contain data elements judged essential for both identification and access; although emphasis is on the streamlined assignment of subject and descriptive access points. Comments are currently being assessed on the proposed standards.

How will National Document and Information System (NDIS) developments assist with data creation on the NBD?

The National Document and Information System (NDIS) is a working name for the current project to redevelop ABN, OZLINE, NZBN and KIWINET.

- The System will not be MARC based although it will accept and provide data in this format. This means that the system will be able to more easily accept records from 'non-standard' sources.
- There will be improved facilities for data input. These will include uploading, improved matching, merging and quality control, particularly for authority files.
- Library of Congress Name Authorities and LCSH will be available on-line, and separate to the NDIS authority files which are by their nature dynamic and therefore often require interpretation to choose a correct heading. Other thesaurus will also be able to be loaded.

In summary:

- The NBD coverage of data for music and sound recordings is increasing. Links to overseas databases will improve this coverage.
- Standards provide scope for flexibility in the level of detail provided in records
- Improved facilities make it easier to input bibliographic data

- SUPERSEARCH and the user friendly version SOFI facilitate searching of specific formats on the NBD these systems also exploit fixed field data (eg. form of composition)
- OPACS have increased search capacity to maximise use of MARC coding
- Future developments for NDIS will provide greater flexibility in choice of system for data creation, yet not preclude access to this information

Notes

1. Dunlop, Pam. 1991, "Do you have a song about a mother and a luggage van?", Cataloguing special materials in an on-line environment', *Cataloguing Australia*, vol. 17, nos. 3/4, pp. 37-43.
2. O'Mara, Mary.1992, 'Networks and Music Libraries', *Continuo*, vol. 21 no.2, pp 3-14.
3. Australia. Working Party on Library Provision in Higher Education Institutions. 1990, *Library provision in higher education institutions*, National Board of Employment, Education and Training. Canberra : Australian Govt. Pub.Service.
4. *Towards federation 2001 : linking Australians and their heritage : a national conference on access to Australia's recorded documentary heritage 23-26 March 1992. Final report ...*, Canberra : National Library of Australia, 1993.
5. *Towards federation 2001 : linking Australians and their heritage : review meeting 9-10 December, 1993 : report*, Canberra : National Library of Australia, 1994.

Editors note:

Since the presentation of this paper, the Round Table Meeting on Music scheduled to be held in 1995 has been cancelled. This was announced in a letter from Warren Horton, the Director-General of the National Library of Australia dated 9 May 1995. In place of the Round Table a Music Reference Group has been established to define key issues and areas for action. The developments of the Internet and other music networks including print newsletters and journals will be utilised for communication and the Distributed National Collection Office will contribute information providing collection strengths and directions from the Conspectus database and other collection development sources.

The South Australian Sound Library of the Australian Broadcasting Corporation

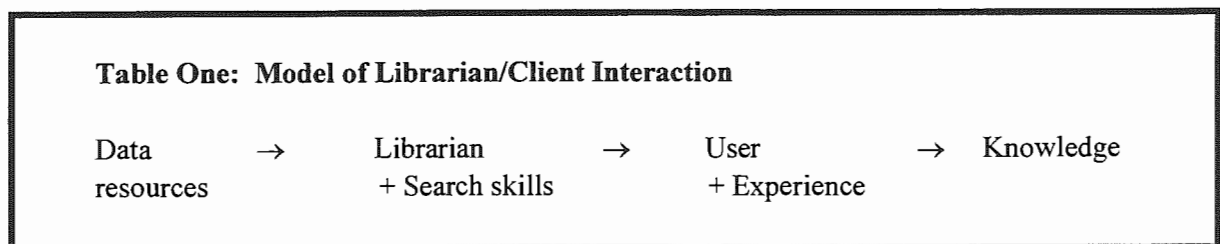
By Lynne Carmichael (Head of the South Australian Sound Library, Australian Broadcasting Corporation)

Paper presented to the International Association of Music Libraries, Archives and Documentation Centres (Australian Branch) 1994 Biennial Conference, 7-8 September, University of Adelaide, South Australia.

When I told a friend that I had got the job running the Australian Broadcasting Corporation Sound Library here in Adelaide, her comment was 'that's like an alcoholic working in a brewery!' and it pretty much summed up the way I felt in the first flush of euphoria. I must say that pretty quickly I began to feel terrified. The comment was more apt than my friend could have known - I love music with a passion and singing in choirs takes up much of my spare time, but I have no formal training in music at all. Just like the alcoholic in the brewery, could simple love of the product be sufficient qualification for working in the area or would the lack of 'discipline' be a problem?

As a result of some of these concerns, I wrote a paper in 1991 which looked at the long-standing debate in librarianship about whether librarians (in particular special librarians in music libraries) need to be subject experts in the field of knowledge of their collections or whether familiarity with the literature of the subject is sufficient.¹

I proposed a model for librarians interactions with their clients:



This indicated that much of our training concentrates on the first element (data resources) and to some extent on the second (search skills) rather than 'Knowledge'. Incidentally, I don't intend to define these terms as it would get us deep into philosophical waters without much benefit. Roszak (not a librarian, by the way) described libraries as being

...staffed by men and women who maintain a high respect for intellectual values. Because they are the traditional keepers of books, the librarians have a healthy sense of the hierarchical relationship between data and ideas, facts and knowledge.²

I also discussed the very different kinds of knowledge that our clients derived from their interactions with libraries in terms of:

1. Scientific/technical knowledge
2. Professional knowledge
3. 'Experiential' knowledge - (eg fiction and music in particular).

It seemed to me that our training and professional literature place a disproportionate emphasis on the first of these, because it reflects what we are good at. Scientific/technical knowledge is a particularly good model for librarians to use because, firstly, the language of science and technology is relatively well 'controlled' or 'defined' by thesauri etc and, secondly, knowledge in these areas tends to be formulated, disseminated and authenticated in a reasonably systematic way.

In other areas of knowledge, particularly in the kinds of musical knowledge exhibited by radio broadcasters, a firm structure is missing. Language is used in non-conventional ways (for example, music reviews will talk about 'fat' trumpets in reference to their sound rather than their girth). There is little way of 'authenticating' musical knowledge against objective criteria, so that much of what is said can reflect personal opinion and bias in a way that is much more difficult to disguise in, say, engineering or other technical areas.

Birdsall in his recent book *The Myth of the Electronic Library* would see the emphasis on the scientific/technical knowledge model in library literature in a somewhat more sinister light as

...the rhetoric of the myth of the electronic library: the accusation that librarians are conservative, the threat of extinction of the promise of rewarding opportunities; the focus on access over collection; the emphasis on information over knowledge; the endorsement of the market economy for the allocation of services...; the abandonment of the library as place. The specific role of the electronic librarian is that of the intermediary providing access to information through the use of sophisticated technology for a fee...³

This book certainly provides a very interesting thesis about the importance of a more humanistic model of libraries. I shall refer to it again at the end of my paper. Today, though, I want to talk about my own experience with the South Australian Sound Library in the light of the debate about subject knowledge versus library training because (eventually) I discovered that my background did give me some useful 'qualifications' for working in the Sound Library. Those qualifications weren't always to be found where I might have expected and there were some surprising 'bonuses' from experience that I had initially thought was totally irrelevant to my current job - so perhaps it would be a good idea to describe what experience I had acquired before I took up working with recorded music.

The background that I brought to the job was reasonably varied. After a fairly short and very unhappy career as a teacher of German and English I qualified as a librarian and spent a couple of years overseas with my husband. During that time I helped him with research and, as we spent a year in Mexico, I developed a reasonable grasp of Spanish to add to my schoolgirl French and Latin.

This gave me a fairly good grounding in languages and is very helpful in my current position where (for obvious reasons) I catalogue much of the vocal and choral music and much of that is in languages with which I have something more than a nodding acquaintance.

On our return to Australia I worked at the Elizabeth Public Library. During this time I developed something of a fascination with how users actually make use of a library. Fiction is, of course, a major part of the lending of a public library and yet it is (or was then) almost overlooked in terms of courses in library studies etc. In public libraries there was, I discovered, a mass of works never studied in English Literature but which formed a distinct 'popular culture' for its readers.

I was particularly fascinated by this discovery of a sub-culture about which library training and English literature courses seemed to say very little. Librarians with whom I discussed the role of fiction were largely dismissive of its importance - it's 'just' fiction and readers of fiction were somehow less worthy of our assistance than readers of non-fiction.

Whereas we carefully signposted and catalogued non-fiction for subject access and were always ready to provide assistance with reference enquiries, readers of detective stories who came asking for 'another book like this one' would, at best, be given a bookmark with the names of writers of detective fiction. The books themselves were in alphabetical order by author and there were bays and bays of them. Obviously, the authors on the bookmarks were always 'cleared out' while other writers of good detective fiction might languish on the shelves for lack of knowledge about them.

'Why don't we shelve all the fiction by its categories?', I asked. We can stick a coloured dot on the book when it arrives so we know what kind of fiction it is then shelve it by the category. Fortunately my boss at the time was quite prepared to try out a new idea. I notice that the colour-code system we devised is now used in quite a lot of the public libraries - despite a few comments from public librarians in the early days of our experiment that we were 'turning the public library into an Institute library'.

This was supposed to be an insult but I tended to take the view that if it helped users to find what they wanted, the Mechanics Institutes or circulating libraries had provided a lesson from which we could learn rather than something to be despised. This kind of comment reflected the somewhat patronising attitude to fiction that I believe was quite common among public librarians. After all, it is somewhat of an insult to a large proportion of our public library readers to have a Barbara Cartland book throwing competition for public librarians to mark Library Week. This was actually done for a number of years without serious comment as to the implicit message that it gave to our fiction borrowers.

Indeed, readers did pick up this attitude - and to some extent endorsed it. Many readers of romantic fiction (in particular) would apologise for their choice of reading material - and readers of other genres of fiction would even comment disparagingly upon those readers who borrowed romantic fiction. This I found very interesting - I wondered what satisfaction readers gained from the form that compensated for the obvious discomfort of borrowing it in public. At times I felt the readers of pornography got a better deal - no-one felt quite so free to make disparaging remarks about the readers and librarians were quick to talk about intellectual freedom in their case!

These questions about fiction were so interesting that I thought I should write a journal article or a conference paper about them. Eventually I did both - and a masters thesis as well. Strangely, when I came to work in a record library, I found myself reflecting again upon much of my public library experience - but that was a few years in the future. Let me now return to the chronological story of how I came to the ABC.

Ironically, in one sense I did move directly from public libraries to the ABC - but in this case Adelaide Brighton Cement. The similarity of initials did cause confusion from time to time - so I will do what we did at Adelaide Brighton Cement Limited and refer in shorthand to ABCL.

In 1980, I was hired by ABCL to establish a library. Starting a library from scratch is something of a challenge - for a start there's nobody to blame for the rotten systems because you are 'the idiot who designed it like that in the first place'. This, if nothing else, made me considerably more tolerant of the weird and wonderful systems that you occasionally inherit from predecessors! You realise that there must have been a reason at the time. Whether this means that there is still a good reason is another question - and one that I will revert to later.

The second major disadvantage of starting a library from the ground up is that there is usually no other librarian around to talk to about how to do it. In the end, this is something of an advantage because it forces you to do the obvious - that is, to talk to the users about what sort of things they want to find out. At about this time, though, I learned one significant factor in talking to users about library services. This was that if I asked them what they wanted of the library I would get very little real assistance. They would envisage a very narrow role of what a library might be - simply a collection of books that they could borrow. If, however, I talked to them about their job - how they actually did their job and what kind of information they needed to do it well - there were areas where I could see a role that they did not know was possible (eg online searching of databases, current awareness services) and I could also develop an understanding of the types of systems that would help my clients to find what they wanted as easily as possible.

I should perhaps confess that working for ABCL was, in some ways, the easiest job I've ever had. I worked very hard and there was always more to do than there was time to do it, but once you came to grips with the terminology of the industry and its particular resources, you could find things for people quite easily. This, I came to realise, resulted from its content being in the scientific/technical model of information.

The terminology in the industry is quite well controlled - there is even a thesaurus of cement terminology in a variety of languages. I could even manage technical translations because I knew roughly what the articles were talking about. If staff needed to know about new developments in the industry, they could usually describe what they wanted and it was then relatively easy to translate this into a few keywords for bibliographic searching (initially in hard copy and later in electronic sources).

The nicest thing, though, was the sense of control of the resources in my command. I knew how to find my way around our small collection and could often help engineers with thirty or more years of experience in the industry to find information that was eluding them. This is marvellous for your

reputation as a librarian and wonderful for the ego! It was not, however, good preparation for my experience in Sound Libraries. Before I got there, however, I had one more brief stint in another special library.

Again I was engaged to set up a library from scratch. This was for the Australian Submarine Corporation and it developed further those skills which I had used at ABCL. There was, however, a significant difference between the library scene in 1988 and that which had prevailed I started work at ABCL in 1980. When I started at ABCL, the computer technology available was - on the whole - mainframe or small PC with very limited storage and few sophisticated programs for dealing with information. Indeed, for some years I maintained a database of standards and specifications held in all the branches of ABCL on a spreadsheet program as that was the nearest thing to a database program that we possessed.

By 1988, however, things had changed dramatically. If I had suggested establishing a card catalogue, it would have been regarded as laughably old fashioned. The Submarine Corporation, furthermore, had a very different corporate culture than that of the more conservative ABCL. At the Submarine Corporation we used Macintosh computers for literally everything - from recording telephone messages to creating brochures on library services, complete with graphics and multi-column formats.

This experience gave me a taste of the possibilities and the limits of technological solutions to information provision. Computers can do marvellous things - but not everything that the human brain can achieve. They provide excellent access to the kind of technical information that I was dealing with in these two jobs but when it comes to dealing with other kinds of 'information' (especially experiential knowledge) they are not as effective.

This brings me, at last, to the time when I started work at the ABC. I'm sometimes asked how I managed to get the job I'm in. Honestly, I don't know and at times I've wondered why they chose to employ someone from such an odd background for a music library. No training in music, no training in music libraries (not a mention of them in my library course, as far as I can remember). As I said at the beginning of the paper, I began to wonder if I had bitten off more than I could chew and I began to reflect on what I actually did bring with me.

My brief was, furthermore, not an easy one. I had been warned that my particular bunch of clients could be somewhat difficult to deal with - and there was no danger of 'false advertising' in that statement! I was also supposed to amalgamate two different libraries into one system. When I began, there was a Branch sound library (responsible for Metropolitan Radio, Regional and Rural radio stations, Radio National and TV) and a specialist FM sound library. Needless to say, these libraries were on different floors and had entirely different operational procedures! The libraries and their clients were not keen to amalgamate either (another understatement). In addition, it was hoped that I would somehow get the FM section of the library to computerise its cataloguing system - which it had been more than reluctant to do in the past.

Not long after we had begun the amalgamation process (refer to Table Two), the ABC engaged on a series of staff cuts and the library was reduced from an overall staff of ten to six. Subsequently one position was transferred to another department so we are now five in total but at least we are all in the same location.

This was the first job in which I had a predecessor. Thinking of the copious notes that I had left for my successors as I had moved on to other jobs, I looked forward with pleasure to 'picking up the threads' of the job with the help of someone else's experience. In fact, my predecessor had left nothing in writing and her systems were so difficult to work out that I ended up scrapping most of them and starting again.

This situation may not have been so difficult had there been someone acting as her understudy, but seemingly no-one knew very much about how she did things such as organise payment of invoices etc. Having been used to working out my own ways of doing things, though, this was a relatively minor problem. More seriously, no-one seemed to know why things were done as they were - I got heartily sick of the answer 'because that's the way we've always done it'. As I said, having been used to setting up systems from scratch, I am used to being 'the idiot who set up the system this way', but I am also used to knowing what reasoning was behind the system. When we had to cope with such a reduced staff, we sat down and talked about the systems that existed and, if we could not justify a task, it was abandoned.

Table Two: ABC Sound Library in South Australia: Amalgamation

1. Branch Library

2. ABC FM Library

Clients:

Clients:

5AN (Metro)
Regional Radio
Radio National
TV
ASO

ABC FM

Holdings:

Holdings:

6,000 CDs

27,000 CDs

For some time, though, I was primarily engaged in trying to get a grip on what was being done in the library and had not been able to give the clients too much thought. The timing of severe cuts and the amalgamation had taken precedence in the beginning but after that it was time to look at the question of computerisation and this meant that it was essential to work out how the clients use information in their work as broadcasters. Again, I set up a series of interviews with clients of the library and asked them about how they went about finding the information that they needed. There was a considerable amount of hostility towards me at this time for a number of reasons. Firstly, many of the broadcasters had been foundation members of the staff of ABC FM and were most reluctant to consider that their library needed any changes. Things were 'just fine' and everybody

'just knew' where everything was. Secondly, there was a feeling that I wanted to change things for the sake of change. It was actually said that I wanted to computerise the catalogue because I could not feel that it was a real library unless it had a computer catalogue. - which was rather strange as I had established a card-catalogue library at ABCL and it was still a card-catalogue system when I left in 1988.

At first I was rather hurt by the reaction towards me and the attack upon my professionalism but I did at least realise that - unpleasant as it was - the cause of this hostility was the extremely high value that the broadcasters place upon the library. Their library is not just a working tool but an object of pride and devotion - I'm certainly not the only alcoholic in this brewery! Nevertheless, it is in the nature of one's professional duty that occasionally we have to deal in providing what the situation requires and not what the individual might say he/she wants.

This might sound to be in contradiction with my views that the librarian should be client-centred but, in fact, this is not the case. Very often library clients are (as I found with the engineers at ABCL) focussed on libraries as they know them and not as professionals in the field know that they can be. Furthermore, any group of clients will have mutually contradictory desires and needs and it is up to the librarian to balance these needs against one another and to work out how resources can be used most successfully by all the different client groups. The other factor is that clients using the library today often do not consider the needs of future clients. All of these problems were evident in the situation that I found when I started investigating how the broadcasters worked.

The FM music broadcasters in Adelaide were (and are) all highly expert in music knowledge and most had a long association with the FM library. Some of them had, indeed, begun their careers in the ABC in the Sound Library and this added an element of defensiveness to any criticism of the existing systems. Needless to say, any talk of changing systems was seen as implied criticism of the existing systems. They found it perfectly acceptable that the catalogue consisted of composer access only and expected that any user of the catalogue should be able to manage without title or artist access (one should simply know who composed a work or what works a particular artist had performed). They also found it perfectly acceptable to have no catalogue at all to the light music collection (everybody knows what's there) - there was a register in label/record number order but no way of knowing if a disc had been acquired in a different version.

Artist access was a particularly vexed issue. My questioning revealed that all the broadcasters used the *Gramophone Catalogue* to look up performances by artists. This, of course, meant that only those recordings currently available would be found. The alternative of using back-issues was possible as these are available in the library. Observation suggested, however, that most broadcasters settled for the current catalogue only. Several broadcasters also indicated that they used the artist index (on cards) in the former Branch library for older performances. This had two major drawbacks. Firstly, the Branch library had never been particularly strong in classical music and it represented a very small proportion of the major classical music collection held by FM prior to amalgamation. Secondly, the card catalogue of artist information was 'closed' in 1985 when the Branch library was computerised. This meant that there would be a gap between artist information covered by the card catalogue and the current issue of the *Gramophone Catalogue* which would become an increasingly serious problem until some sort of artist access was provided for the FM collection.

The other problem was that the lack of title/artist access to the collection meant was a certain predictability of programming. This was evident in a number of ways but one particular example was especially telling. One of the questions that I asked the broadcasters was 'supposing that you wanted a work with a trumpet and an organ, how would you go about finding it'. Without exception, all the broadcasters asked (about ten) said that Maurice Andre performs that repertoire and they would start by looking up his works in the *Gramophone Catalogue*. Clearly, they could then get to other performers works - but what were the chances that nine out of ten times they 'stuck' with Maurice Andre?

Some weeks after this series of interviews I picked up the telephone of the (then) breakfast producer and took the listener's inquiry - as it happened for a piece of trumpet music. His comment when I told him that it was played by Hakan Hardenberger was that it was good to hear a trumpeter other than Maurice Andre! Incidentally, at this time I checked the ABC Sound Library catalogue, known as SOLID database and located 35 other trumpeters who were listed as performing works with organ. This is one very clear example, but there were other times when the predictability of response to a need for works by a particular artist were equally obvious. Having lost half of the Sound Library staff establishment during the staff cuts to the ABC, there was no way in which the cataloguing load could be increased to provide artist information in card catalogue form - let alone title or performance type access. Besides which, the amount of floor space taken up by the card catalogue for composers alone was becoming a problem without having to add yet more drawers and lose more floor space. Clearly the option of computerisation had to be considered.

This is where my experience of computer systems at the Submarine Corporation and in my later days at Adelaide Brighton became critical. The SOLID database at that time was available in a simple, menu-driven form but it was not suited to use for classical music broadcasters for reasons that I won't bore you with in this context. The 'free text' option was only suitable for highly skilled computer users and this particular group of clients were, at that time, not even familiar with word-processing. The in-house system was not, therefore, a realistic option so I drew up a list of the problems which would need to be rectified before I would consider SOLID as a serious option for the classical users of the Sound Library and began to look around for systems which would do what we needed them to do.

At this stage, I was forced by external circumstances to amalgamate the light music collection from what had been the FM library with the former Branch library (at this stage we were still on two separate floors of the building). Naturally, the FM broadcasters were unhappy at losing easy access to 'their' light music collection (which was extensive in some areas - notably soundtracks, shows, comedy and world music). They were particularly concerned that the light music would be 'lost' in the former Branch library's systems.

At this point I will have to digress briefly to outline the ABC Sound Library classification system as it operates in most states and as it operated in the former Branch library. (See Table Three overleaf)

Table Three: Examples of Shelf Numbers and Subject Classification as used in ABC Sound Library system

81	POPULAR VOCAL - MALE
82	POPULAR VOCAL - FEMALE
83	POPULAR VOCAL - GROUPS
84	SHOWS/SOUNDTRACKS ETC
85	POPULAR INSTRUMENTAL
86	CHILDREN'S/SPOKEN WORD
87	CLASSICAL VOCAL
88	CLASSICAL ORCHESTRAL
89	CLASSICAL CHAMBER
90	CLASSICAL CHORAL
91	WORLD MUSIC/ETHNIC/FOLK MUSIC

Within these categories, the items were stored in accession order and this meant that browsing was virtually impossible once sections exceeded a few shelves (the FM collection of soundtracks alone exceeded several bays). Access via SOLID was unlikely to be acceptable to the FM broadcasters as none of them were even expert users at that time. As I have mentioned, the light music collection had no catalogue but was filed in 'logical' order (soundtracks and shows by title, world music by country etc).

This forced me to take a look at the light music collection and the users of the former branch library. These users do not necessarily have good musical knowledge - music in their broadcasting is an 'extra' rather than a *raison d'être*. Most of these users were also, at best, expert users of SOLID and required assistance to obtain recordings. The former Branch Library had, furthermore, shelved the collection in shelf number order inside cardboard covers. This gave the collection something of a 'warehouse' image. Clients tended to ask at the desk and library staff would use the catalogue and then go and retrieve the disc or would give the client the shelf number and they would retrieve it. The staff in this area had to be reduced from four people to one and this meant drastically re-thinking how best to use staff time.

It seemed from observation and questioning that about eighty percent of enquiries fell into the sorts of patterns that could be answered by the shelf-ordering system that the FM library had used (ie by title in soundtracks/shows etc and by artist for comedy) and that this would allow all the broadcasters considerably more access to the collection by browsing - a method all of them preferred according to both observation and their stated preferences.

At this point I realised that I should abandon my 'special library' view of information and remember the lessons of my public library experience with fiction. The information with which we are dealing is very different from the factual kind of information which is dealt with in the technical library. I don't quite know how to describe this kind of information other than to call it 'experiential' information and

it is very hard to communicate from one mind to another. Just as the public library user is looking for fiction which will give him/her an experience similar to one that they enjoyed before, a broadcaster is trying to match a mood/feeling/sound to one that is in his/her head. For this reason it is unrealistic to hope to perform the same function in the 'experiential' environment of the sound library as one can in the technical environment. There I could function as the key to the collection in a very real way. In the sound library, it is important to function at one remove - to set up a system that gives the user the freedom to interact with the collection in a way that is as intuitive as possible. Clearly, the covers on CD's were discarded as an impediment to this immediate interaction of the user and the collection - the information provided by the covers is much more than the literal information provided by a printed list of titles. The artwork is a considered element of the discs and conveys 'experiential' information to the browser as effectively as anything the librarian can offer in its place.

The problem is, of course, that we must also account for the other twenty percent of use which is not able to be accounted for by shelf arrangement. This encompasses those areas where equally valid categories would apply (for example, is James Galway going to be found in classical instrumental, popular instrumental or world music - the answer is probably yes - all of the above!). The other problem area is compilation discs where works of many artists or of different performance types are on one album. These cannot be filed by one artist or one performance type and are realistically only accessible via a catalogue which indicates where they are on the shelves.

Filing in the major classical music collection of FM was always label/record number order which seems to me to fit into the 'intuitive' order of things for experts in classical music. At least, if it is not exactly intuitive, it does reflect the way in which classical music is most usually cited in discographies etc and imposing another more arbitrary order seems to make relatively little sense.

In the end, therefore, we re-organised the former Branch library into a logical search order within various categories. This we did in the face of some opposition from the co-ordinator of SOLID who felt that we were going against the rest of the network. In a sense we were, but our justification for this was that we were doing what was best in our particular situation. In some of the other libraries, collections are very much smaller (the combined SA library is probably the largest in the ABC network) and their sections have not become too large to browse even in random or accession order.

The major difficulty that we faced was that - having opted for logical order - the computer catalogue became less useful because we did not observe the shelf number exactly. Eventually (after about two years) we prevailed on the SOLID co-ordinator to allow us to include a code which would indicate precisely where on our shelves the disc would be. This project is just about complete now and so, after some three to four years, I was able to tell the broadcasters that they have what we promised would ultimately happen. They can now have the best of both worlds - browsing order and exact location reference via the computer.

We hope that this system is transparent or subliminal to browsers. They expect the order that they find as it is the order which reflects the most common search strategy (by title/artist name or by country etc) and do not need to use the location code once they are browsing. The location code is only for retrieving an item from the database entry. (Refer to Table Four for example of location categories overleaf.)

Table Four: Location Categories [Examples only]

<i>Category:</i>	<i>Code:</i>	<i>Filed by:</i>
BANDS	BAN	NAME OF BAND
COUNTRY	COU	NAME OR ARTIST
POP	POP	NAME OF ARTIST
SHOWS	SHO	TITLE OF SHOW
SOUNDTRACK	SOU	TITLE OF FILM
WORLD MUSIC	WM	LOCATION CODE

For example: Cast recording of *Bran Nue Dae* would be indicated
ALSHOBRA

AL (Precedes all codes) [ADELAIDE - LIGHT MUSIC]

SHO (Code)

BRA (Filing element)

This has taken some time to achieve and has not been without some trials and tribulations along the way (particularly in the intermediate phase when finding an item from the catalogue could be somewhat tricky). We regard it as a largely successful move, however, as the amount of material borrowed from the light collection went up considerably as soon as the browsing order was implemented and yet the one staff member has been able to cope with the increased demand where four staff were needed before.

Having settled the question of what to do with the light music collection, the question of computerising the classical collection remained. In the meantime, however, we had to sell off a collection of vinyl consisting of duplicate material. This increased tensions between the broadcasters and myself considerably. This tension was not helped by the fact that we were planning to move the library at the same time as the sale of the vinyl. This was the second move for the former Branch library but it had the advantage of putting all the sound library in one place. (Incidentally, we have had one more move since that time - making three major moves in five years). Anyway, just after the second of the three moves, the new version of SOLID was unveiled and incorporated just about everything I had indicated as required in my specification. This being the case, I could no longer refuse to computerise the classical collection catalogue.

Needless to say, my popularity was not increased by having to try to sell the idea of the 'dreaded computer' at the same time as I was living down hostility from the sale of the duplicate vinyl! Still, I wasn't hired to be loved but to do my job. Knowing that we could not survive in the longer term with the catalogue access available, it was essential that we should improve access to the collection. As SOLID also had the advantage of allowing us to share cataloguing done by other ABC libraries and as it had rectified all the major criticisms that I had, it was the only realistic option.

We closed the card catalogue on 1 March 1993 and have been cataloguing onto the computer system since then. We still have broadcasters who rely as much as possible upon browsing the *Gramophone Catalogue* and the old card catalogue rather than learning to use the computer - it is not an easy system, but it is not a particularly difficult one to use either. This is their choice as we offer training on an individual basis and tailored to their particular level of skill and experience whenever it is required. Some of the broadcasters, however, are learning to make use of the computer not just to replace the card catalogue but to broaden their horizons. Just this month considerable progress has been made by a couple of 'computerphobes' who are gradually beginning to understand the system.

One of the impressions that broadcasters had about the computer catalogue is that it is intended to replace their expertise. This it can never do. It is not going to be able to replace their experiential knowledge that enables them to look at words on a screen and say 'yes, that's the one I want'. Even when it can play the recording for them, it will not replace their ability to respond to the music's information content and decide if that is the right piece of music for the program they are creating. The most the catalogue can do for our users, then, is to ensure that it presents them with enough descriptive information to trigger their experiential knowledge - and as librarians that leaves us at one remove from the transaction.

Some librarians may share the expert musical knowledge of our users, but even they may not be able to match the musical sound described, demonstrated or assumed by the client. For those of us who have enjoyed the 'thrill of the chase' in technical libraries - the hands on research and the acknowledgement of the key role in passing on information in a neatly packaged form - we may suffer withdrawal symptoms in this more 'remote' role. The sense of being 'second in importance' to the actual collection is something that we may even find a little galling. But if they also serve who only stand and wait, we also serve our beloved muse by helping others to delve her mysteries without impediment - that is by the systems such as those that I have called 'transparent' and which Birdsall calls the 'client self-sufficiency' model as opposed to the 'intermediary' model.⁴

Birdsall talks at some length of the disparity between the 'special' library information/intermediary role and the public library with its therapeutic/educative role but - in the case of our library of sound recordings I have drawn considerably upon public library experience for inspiration in what is theoretically a 'special' library environment. Perhaps, then, collection content must be considered as an equally important factor in determining systems as well as considering the client-base that we serve. Reflecting on the different types of knowledge may seem to be simply an esoteric philosophical exercise, but, in our case it has shown itself to be an invaluable way of understanding some of the practical problems we face in serving our clients.

Notes

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Music Copyright Issues

By Fiona Loader, National Print Music Consultant, Australian Mechanical Copyright Owners Society (AMCOS)

Paper presented to the International Association of Music Libraries, Archives and Documentation Centres (Australian Branch) 1994 Biennial Conference, 7-8 September, University of Adelaide, South Australia.

Summary

1. *The Role of AMCOS in Copyright in Relation to Printed Music*
- 2a. *The Responsibilities of the National Print Music Consultant (AMCOS)*
- 2b. *The Future role of AMCOS.*
3. *Background to Copyright Agency Limited Agreement (CAL)*
4. *The Responsibility of Library Staff*
5. *Proposed Legislation*
6. *Relevant Literature*

I have been invited to speak to you about copyright on printed music. The following topics will be discussed this morning:

- (i) the role of the Australian Mechanical Copyright Owners Society in copyright on printed music
- (ii) my responsibilities as National Print Music Consultant and the future direction of AMCOS
- (iii) some background to the Copyright Agency Limited Agreement (CAL) together with specific information on the implications of this Agreement for music
- (iv) to what extent I consider library staff have a responsibility to ensure infringements of the Copyright Act are not taking place in the library (by library users)
- (v) proposed changes to legislation of which I am aware and the implications for music
- (vi) the existence of any recent relevant literature either in the form of brochures/ leaflets or articles.

Part One: The Role of AMCOS in Copyright in Relation to Printed Music

AMCOS is a copyright collection society that administers mechanical and synchronisation rights in music and represents the interests of music publishers and their writers.

AMCOS represents virtually all music publishers in Australia and New Zealand, and a large proportion of overseas publishers through their sub-publishers or agents in Australia. It also has reciprocal arrangements with societies around the world, therefore representing the vast majority of the world's composers, writers and music publishers. AMCOS is concerned with the administration of the right to reproduce a work in a material form, in other words, the right to make reproductions of musical works controlled by our members.

AMCOS is the licensing arm of AMPAL (the Australian Music Publishers Association), and can authorise the copying of music in certain situations. By providing advice to the public about copyright in works, often the need for negotiation or contact with publishers can be bypassed.

AMCOS provides licences in the following areas:

- production music licences
- mechanical and video licences
- radio/tv station blanket licences
- special event video blanket licences
- dance school blanket licences
- synchronisation clearances
- student film or video licences
- importation of musical works embodied in recordings
- school's photocopying licence.

Print music

AMCOS is involved in:

1. the administration of the school's voluntary licence scheme, including collecting and distributing royalties on behalf of music publishers in Australia and overseas.
2. providing advice to the general public on copyright issues.
3. providing publisher contacts.
4. liaising with publisher members.
5. providing seminars on copyright: to schools, the general public, music teachers, choral/orchestral associations, universities, defence etc.

The print music department at AMCOS is responsible for issuing general advice about copyright in relation to print music and receives hundreds of phone calls and letters a week with queries about copyright. We supply information about publishers and their contacts, and list Australian agents or sub-publishers for some overseas publishers. It is still up to the individual to negotiate directly with the publisher and to explain their needs, but AMCOS is happy to assist in providing such contacts, and explaining when it is not necessary to obtain permission from the publisher. Such instances include, fair dealings and public domain works. We have a research department that deals with any research for commercial purposes, but if enquiries are made for educational purposes, the print music department deals with these enquiries free of charge.

Part Two - A : The Responsibilities of the National Print Music Consultant (AMCOS)

My role as the National Print Music Consultant for AMCOS can be divided into four main areas:

- (i) administering the school's photocopy licence for print music
- (ii) offering advice and providing guidelines on copyright issues
- (iii) providing education through seminars and training sessions around Australia
- (iv) lobbying for change or opposing new changes to copyright law

1. The AMCOS School's Agreement in all the States and Territories

Administering the school's licence: The AMCOS photocopying licence was set up in response to changes in legislation in the 1980s. The Australian Copyright Act was amended in 1980 making it possible for schools to make multiple copies of copyright material, including musical works, for educational purposes. However, this statutory scheme was found to be too limited to enable schools to copy musical works in sufficient proportions. In 1988, AMCOS, representing music publishers, entered into agreements with the Australian school educational systems in an attempt to establish a workable licensing scheme. The 1988 agreements were entered into on a trial basis and in 1991 and 1994, the agreements were re-negotiated and refined. The AMCOS licence for schools extends the provisions of the statutory licence, but at the same time, requires schools to purchase print music and abide by detailed limits in relation to the type of music that they copy. Only certain schools are selected for sampling for a one term period and they must keep records of the photocopying. This data is used as the basis for the royalty distributions. This involves:

- Circulating titles of works for claims by publishers of works copied at the sample schools.
- Collection of monies and distribution to publishers.
-
- *Liaising:*
- Regular discussions with heads of peak institutions such as the Independent Schools or the Catholic Education office, in relation to the correct running of the Agreement.
- Communication with legal and copyright officers.
- Negotiating and amending agreements.

Education -

- Speaking at training seminars for teachers in sample schools in three states per year.
- Regular advisory seminars to teacher groups.
-

Advisory service -

- Answering queries from music teachers about copyright issues and permitted levels under the agreement.
- Contact point to refer all Australian music teachers, conductors, performers on publishers, distributors, retailers.
- Contact point to refer enquiries to other copyright services, eg. CAL, Audio Visual Copyright Society (AVCS), Australasian Performing Rights Association (APRA), Australia Recording Industry Association (ARIA), and the Copyright Council.

2. Offering advice

This involves, answering general enquiries, investigating reported incidents of infringements, writing articles on copyright for music and copyright magazines and publications, providing pamphlets and written guidelines in the following areas:

- orchestras/bands
- grand rights and music in a theatrical context
- private music teachers
- itinerant teachers in schools
- music students

- choirs and choral societies
- churches
- tertiary institutions
- eisteddfods and other music competitions

3. Educational Role

- (i) I attend training sessions for schools where representatives of CAL, AVCS, and AGB-McNair will also instruct teachers, administrators and school principals on the operation of the schools' licence.
- (ii) I speak on copyright at the Australian Copyright Council seminars that are held regularly throughout the country.
- (iii) I speak at meetings of musical bodies such as the Orchestra Association of New South Wales, Music Teachers Association groups and other organisations.

4. Lobbying for change or opposing suggested changes to Copyright law

- (i) I organise print committee meetings with representatives from the major music publishers. This committee meets approximately three times a year to discuss problems and proposals and to approve changes to guidelines and Agreements.
- (ii) We have an office in New Zealand, and there is a new Copyright Bill {this is now a new *Copyright Act* which was introduced at the beginning of 1995}. We have been opposing the extension of photocopying rights for educational institutions which would give virtually unlimited rights with no equitable remuneration in return. We are advising New Zealand on setting up a similar scheme to Australia with regard to an educational licence.
- (iii) Drafting submissions to the Attorney-General or Copyright Convergence Group on future changes to the law.

Part Two - B : The Future role of AMCOS

(i) Closer working relationships with international and local societies: AMCOS monitors technological developments in the local and international sphere. AMCOS maintains a close working relationship with its equivalent mechanical collecting societies in Europe and North America in respect to technology, including the exchange of information on licensing procedures. These connections will be strengthened in the light of the introduction of a numbering system for musical works which will be standardised throughout the world, similar in concept to the International Standard Book Number (ISBN) system for books.

(ii) Multi-media technologies: Multi-media producers already have access to music for use in their product as AMCOS provides an efficient and simple licensing scheme for licensing the use of Production Music. 'Production Music' is also known as 'Mood Music' or 'Library Music'. Production music libraries are distributed by several of the AMCOS publishers in Australia, and are not available from retail stores. The music has been produced by those publishers for use in particular for television, radio and recording studios requiring background music for film, programmes and commercials.

The incorporation of music onto CD Rom and other multi-media products is possible through obtaining a licence through AMCOS. Permission is also required for the reproduction of the copyright in a sound recording. AMCOS supports the right of copyright owners to refuse permission for the inclusion of their material in multi-media products. This may be particularly relevant for synchronisations of musical works, in other words, the incorporation of music into a film or audio-visual product.

New forms of delivery of copyright material, such as interactive 'music on demand' services and its accompanying technology that will allow for billing of subscribers, may result in a more efficient system for licensing uses of copyright material. Copyright owners will need to be compensated for the reproduction of musical works onto domestic equipment. In 1989, the Copyright Amendment Act introduced a blank tape royalty scheme in Part VC of the Act. Although it was introduced in response to the problem of home taping of commercial recordings, the scheme did not come into operation, due to a legal challenge by blank tape manufacturers. Under this scheme, home taping of sound recordings and musical works would have been legal provided a royalty was paid on the sale of blank audio tapes. The royalty was intended to compensate copyright owners for this use of their material. The scheme did not apply to video tapes and the copying of films.

In 1993, the scheme was struck down by the High Court as being constitutionally invalid. (*Australian Tape Manufacturers Association v. Commonwealth of Australia* (1993) 25 IPR 1.) It was held that the royalty levied by the section was a tax with the consequence that provisions of the scheme were invalid as they did not comply with taxation powers in the Constitution.

The Government has undertaken to introduce an alternative scheme which will achieve a similar result without being open to a similar legal challenge. Over sixteen countries have introduced blank tape royalty schemes into their domestic laws and of these, all but Kenya cover the copying of audio-visual material. The issue for copyright owners in the film industry is whether they would like to see the proposed new scheme extended to include the home copying of films, by introducing a similar royalty on the sale of blank video cassettes.

Software exists which enables sheet music to be printed out from MIDI files as well as technology which allows the direct scanning and printing of print music. These issues directly affect the rights of print music publishers. The possibility of extending the rights of publishers to control the graphic reproduction of works and editions in a digital environment should also be considered. It is an infringement for a user to print out music that is in copyright or to save a file containing copyright material without the permission of the copyright owner.

At the moment the *Copyright Act* does not cover electronic copyright matters, and therefore, licences through CAL do not apply in such instances as electronic copying is explicitly excluded in the CAL Agreements with the Universities through the Australian Vice-Chancellor's Committee.

(iii) Tertiary licensing: The possibility of AMCOS providing a licence for tertiary institutions depends on what our publisher members are prepared to accept in extending photocopying limits in a controlled system such as under the AMCOS school's photocopying licence.

Before any form of licensing can be planned for tertiary institutions, an assessment of what the actual needs of tertiary institutions must be made. There have been reports from various libraries that lecturers are also breaching copyright provisions, and quite often photocopying on behalf of their students (beyond the limits of the CAL licence.) Not only quantities of works have to be

ascertained but also the type of materials. For instance, maybe only text books are photocopied by lecturers, and little published print music. This must be determined first. We are not promising any type of licence at the moment, but merely making investigations about the needs of tertiary institutions, and it is ultimately up to the music publishers to allow or disallow such a licence.

Part Three : Background to CAL

CAL is a company limited by guarantee established to collect and distribute remuneration to its members for the copying of their print works.

(i) Formation of CAL: Although CAL was formed in 1974, it did not commence operations until 1986. Its promoters were: The Australian Society of Authors, The Australian Book Publishers Association and the Australian Copyright Council.

The time lag was principally due to the fact that although the *Copyright Act* provided that educational institutions were obliged to pay for copyright uses, they refused to do so. Without compliance from the institutions, CAL had no money to collect or distribute. After extensive negotiations and action through the Copyright Tribunal, the situation was changed by litigation. *Moorhouse v Uni. of NSW*, [1975]; *CAL v Haines* [1982] and *CAL v Department of Education*. [1985].

(ii) Supervision of the Attorney-General: CAL is a declared collecting society by the Attorney-General and operates under his supervision. This means that it has legal requirements under the *Copyright Act*, and the Government approved Articles of Association. If the Attorney-General is not satisfied that CAL is functioning efficiently, he may withdraw his declaration.

(iii) Reason for the formation of CAL: CAL was formed to act as an agent for its members in works being copied, particularly by educational institutions. The advent of photocopiers led to a dramatic decline in income for publishers and this was particularly so because in universities and schools, prescribed texts were being photocopied rather than purchased. This led to an amendment in the *Copyright Act 1968* (Cth), following recommendations of the Franki Committee which was set up to investigate photocopying in institutions by an independent organisation.

(iv) S.53B of the *Copyright Act*: The Copyright Agency Ltd was formed in anticipation of the introduction of the compulsory licensing scheme in [the old] s.53B of the Act. This section required all institutions to keep detailed records of all photocopying. It was later found to be unworkable because of the administrative burden of analysing all the material copied, as well as inadequate record keeping by educational institutions. Instead, voluntary licences were set up by CAL for educational institutions or rather, their representative bodies. This enabled a per student rate to be paid for each student enrolled in a course at an institution, and required sampling from a representative number of selected institutions.

(v) The 1989 amendments: S.53B of the Copyright Act was replaced by sections 135ZG-135ZM entitled 'copying of works by educational institutions.' The material that may be copied is itemised into periodical publications (s.135ZJ), anthologies (s.135ZK) , general works (s.135ZL) and illustrations (s.135ZM).

(vi) Sampling of institutions: The statisticians, AGB McNair act as an independent body to select a representative number of institutions for sampling each year. The information that is obtained

from their record keeping is used to distribute royalties to publisher and author members for the copying of their works. The institutions are selected on the basis of location - different states and territories are selected, from a mixture of rural and urban communities; size - depending on enrolment figures; and subject matter - a mixture of faculties are selected.

Most institutions will be selected for sampling in a four to six year sample. They are then required to keep full records of copying for a certain time. At any one time, 25-30 schools, 7 TAFE colleges, several university departments, 10 churches and other institutions are maintaining full records of copying for their own survey.

(vii) What does CAL licence? CAL offers photocopying licences to various organisations for the copying of the works represented by CAL. These organisations include:

- (a) educational institutions
- (b) places of worship
- (c) associations
- (d) corporations
- (e) governments.

CAL is a declared collecting society for the copying of works by non -profit educational institutions under the Part VB statutory licence contained in the Australian *Copyright Act 1968*.

Tertiary licences: The Australian Vice Chancellors Committee (AVCC), on behalf of its member universities, has negotiated agreements with CAL. The AVCC liaises with CAL to work out the individual terms of the licences for each tertiary institution. The current AVCC licence with CAL will expire at the end 1994. A new licence will be negotiated which will last for a period of 5 years.

CAL holds 2 licences with universities. These are:

- (i) *award courses*, where students are enrolled in a degree course at a tertiary institution.
- (ii) *continuing education students*.

Both licences allow copying of CAL's members' works within the copying limits set out in part VB of the *Copyright Act*.

[*External students studying by correspondence are not covered by these licences, and universities consider their copying to come within the 'fair dealing' provisions of s.40 of the Act, although this is arguable.]

(viii) Other roles of CAL: CAL provides an educational role through seminars to licensees about the limits of the licences. It liaises with other collecting societies and copyright agencies and also acts as a lobby group to the Government. CAL has been instrumental in changing the law through test cases. An example is the *University of NSW v Moorhouse* case. In this case the university library was found liable for authorising infringements by providing a photocopier in the library. The case resulted in the insertion of s.39A of the Act. The section prescribes a warning notice which is to be placed above photocopiers. The presence of a warning notice will lessen the chance of the library being found to be 'authorising infringements', but is not in itself sufficient to completely exonerate the liability of a library.

[The above information about the Copyright Agency Limited was current at the time of the IAML Conference in Adelaide in September 1994. CAL is currently involved in re-negotiating licences with tertiary institutions around Australia, and these will no longer be voluntary licences, but statutory licences, operating under the terms contained in Division 2 of Part VB of the *Copyright Act*. Provided the institution stays within the terms of the statutory licence it cannot be sued for infringement of copyright. Another change to the tertiary licences will be that copying limits will no longer be "per student each calendar year." For further information about the CAL licences, please phone: (02) 394 7600.]

COPYING LIMITS: STATUTORY LICENCE FOR EDUCATIONAL COPYING - *COPYRIGHT ACT 1968*

Single or multiple copies of works may be made by or on behalf of an educational institution within these limits if:

1. The copying is for educational purposes.
2. A remuneration notice is in force.
3. The copies are marked (if required).

These limits reflect the copying limits set out in Division 2, Part VB of the *Copyright Act 1968*.

BOOKS AND OTHER SEPARATELY PUBLISHED WORKS:

* In respect of a literary, dramatic or musical work contained in a published edition of that work, being an edition of more than 10 pages in length:

- (a) 10% of the number of pages in that edition, or
 - (b) one chapter of that edition,
- whichever is greater.

This does not apply to the copying of an article in a periodical publication.

PERIODICAL PUBLICATIONS:

*The whole or part of an article contained in any issue of a periodical publication.

*The whole or part of two or more articles contained in any issue of a periodical publication if those articles related to the same subject matter.

ANTHOLOGIES:

*The whole or part of a literary or dramatic work in a published anthology of works if that work comprises not more than 15 pages of that anthology.

ARTISTIC WORKS:

*An artistic work may be copied in whole or part if:

- (a) that artistic work accompanies a literary or dramatic work for the purpose of explaining or illustrating the literary or dramatic work copied (and the literary or dramatic work has been copied within these limits); or (b) it is not separately published.

*If an artistic work has been separately published, no more than a reasonable portion of that work can be copied unless a new copy of the artistic work cannot be obtained within a reasonable time at an ordinary commercial price.

WORKS NOT SEPARATELY PUBLISHED:

*The whole or part of a literary, dramatic, musical or artistic work (other than an article in a periodical publication) which is not separately published.

UNAVAILABLE WORKS:

*The whole or part of a literary, dramatic, musical or artistic work (other than an article in a periodical publication) if new copies of that work cannot be obtained within a reasonable time at an ordinary commercial price.

For further information please contact CAL's Licensing Department on (02) 394 7600 or 1800 875.

FAIR DEALING PROVISIONS UNDER THE COPYRIGHT ACT:

Rationale for protection:

There must be a careful balance between providing access to the public, and in particular students, to artistic, literary, dramatic and musical works and protecting the rights of the copyright holders of these works. This is reflected in the *Copyright Act 1968* (Cth), by the various exceptions, and in particular, the 'fair dealing' provisions.

What is considered to be fair?

**research and study: S.40*

**criticism and review: S.41*

**for reporting the news: S.42*

**for judicial proceedings or professional advice: S.43*

EDUCATIONAL USE

(i) Research and study:

The 'fair dealing' provisions of the Copyright Act allow photocopying of a 'not more than a reasonable proportion' of a work :[s.40(3)(b)]. This enables students to copy sections of literary works if they are enrolled in an approved course of research or study at an educational institution. [S.40 1A.] It must be noted that s.40 'fair dealing' **does not apply** to research or study of a piece that is intended for performance. Therefore, music students who wish to study a piece of music as part of their performance component of their course, or for an external performance may not rely on this provision. They must purchase the score, unless they have obtained a notice from a publisher to indicate that it is unavailable.

****Factors to be considered in determining if it is a 'fair dealing':***

Lord Denning, in a case called *Hubbard v Vosper* did not shed any great light on what is considered to be a 'fair dealing.' He said 'it is impossible to define exactly what is 'fair dealing'. It must be a question of degree.' This is why, when the additional sections 2-4 were added to s.40 of the *Copyright Act (1968)* (Cth), they were expressed in very broad and somewhat vague terms.

S.40 (2):

The factors to be considered must be:

- (a) the purpose and nature of the dealing; (ie. it can't be for commercial purposes, you can't sell the copy.)
- (b) the nature of the work or adaptation; (for instance, it would probably be considered 'unfair' to copy an unpublished work.)
- (c) the possibility for obtaining the work or adaptation within a reasonable time at an ordinary commercial price; (*this has to be a realistic estimation of what is an ordinary commercial price, and plenty of time must be allocated for ordering a work*). CAL has provided guidelines on this. CAL suggests that a 'reasonable time' would be 6 months in the case of a text book, AMCOS advises that it would be 3 months in the case of print music and CAL advises 2 weeks in the case of anything else.
- (d) the effect of the dealing upon the potential market for, or value of, the work or adaptation; and (*especially the case where the work is a highly specialised piece, book etc. and the photocopying of this could adversely affect the small existing market for the work.*)
- (e) in a case where part only of the work or adaptation is copied - the amount and substantiality of the part copied taken in relation to the whole work or adaptation.

A 'reasonable proportion':

This is mentioned in s.40(3)(b) and is defined in s.39A to be 'in the case of a published work that is of not less than 10 pages and is not an artistic work, 10% of the total number of pages, or of one chapter.' S.10(2) states that in a published edition, a reasonable proportion will have been taken if more than one chapter or 10% of the edition (whichever is greater) is copied.

(ii) Handicapped or intellectually handicapped readers:

Items may be copied for students who are handicapped under the following sections:(135ZN, 135ZQ,135ZR,135ZT,200AA.)

(iii) Performance of works in a classroom:

Any performances of works either in class or for educational purposes, will be considered to be a 'fair dealing'. [S.28] This also applies to the performance by a teacher in an educational context.

(iv) Inclusion of a short extract or adaptation of a published work:

So long as it was not first published for use by educational institutions in the first place. Of course, this is also possible if the extract is not still protected by copyright. There must be sufficient acknowledgement of the work that the extract is taken from. [s.44(1)(d)]

(v) Small extracts for the courses of education:

Small extracts from literary or dramatic works may be copied for the purposes of a course of education at that institution. [s.135ZG,135ZH] Not more than 1% of any work can be copied under this provision, and subsequent extracts can only be made after 14 days of the prior copying.

(vi) Copying works that are no longer in copyright:

Works that are no longer in copyright, but the print edition rights exist, are not infringed by educational institutions copying the whole or part of this work for educational purposes, [s.135ZH]

(vii) Copying for examination purposes:

If an extract from a musical, literary or artistic work is either used in a question or answer of an examination, it will not be considered to be an infringement. (This generally applies to any form of test as well, and not just annual examinations.) [s.200(1)(a),(b)]

OTHER FAIR DEALINGS:

(i) reporting the news: s.42

(ii) for legal advice and judicial proceedings: (S.43, 104)

(iii) for criticism or review:(s.41) This includes the right to quote for purposes of criticism and review.

(vi) performing or recitation of a literary, dramatic or musical work: This is allowed if sufficient acknowledgement is given [s.45]

(vii) performance of a literary, dramatic or musical work 'at premises where persons reside or sleep' is excused under [s.46]

Part Four: The Responsibility of Library Staff

(i) Penalties and offences:

-failure to retain declarations in the records of the library or archives for the prescribed period

-failure to arrange them in chronological order

-failure to provide all reasonable facilities to copyright owners or agents inspecting the records

* In the above cases, the body administering the library or archives and the officer in charge may each be liable to a penalty.

-making misleading or false declarations, records or notations

-wilful disposal or destruction of declarations and records before the end of the declared period

*In the above cases, the person committing the act is liable.

(ii) The responsibility of the library staff for not authorising infringements:

Librarians have a responsibility to ensure that they are not authorising infringing copies in any way.

The main factors that may be taken into account to ascertain whether or not librarians are authorising or condoning infringing copying in their libraries are:

-whether or not warning notices are displayed

-the position of the photocopier and accessibility of it

(iii) Other factors:

-where there are blatant infringements (such as if a person photocopies for 2 hours) and there is no query from the librarian or officer in charge

-whether adequate record keeping is maintained especially for s.49 requests

- whether or not the librarians or officers have made a diligent effort to acquaint themselves with the Copyright laws and to abide by them
- whether people with copyright queries are referred to AMCOS, the Australian Copyright Council or publishers and whether guidelines on copyright are visible and accessible in the library.

ISSUES TO CONSIDER:

- 1. The issue of liability.** S.39A warning notice and the *NSW University v Moorhouse* case. Certain situations may still be considered as authorising or condoning infringements.
- 2. The existing situation:** rampant copying in libraries.
- 3. Practical problems:** how to police such activities, and how to deal with people who are caught making the infringing copies.

Who has access?

- Who has access to such resources and who is allowed to copy at the library in question?
- Can any member of the public simply pay an annual fee to have the rights to borrow and hence copy the works?
- What about total strangers who walk into the library and copy without even borrowing and are not even members and have not paid any fee to the library at all?

SUGGESTED GUIDELINES AND POLICIES FOR LIBRARIES:

1. Make sure all photocopiers in the libraries are accompanied by the correct warning notices

The inclusion of s.39A in the *Copyright Act* is in response to the *NSW Uni. v Moorhouse* case. The following notice spells out more clearly the rights people would have to copy than the statutory notice in s.39A of the Act:

WARNING: Music Publishers do not consider it to be a fair dealing under the *Copyright Act* to photocopy an entire work which is commercially available. It would also not be a fair dealing for the purpose of performing it in public. If a work is out of print or unavailable the publisher can be contacted for permission to make a copy. Contact the circulation desk or the National Print Music Consultant at AMCOS on (02) 954 3655 for further information.

2. Make sure that photocopiers are in either full view of the librarian's desk, or at least in public view

Many libraries have a separate photocopying room, tucked away from the rest of the library, where no one can see the copying that takes place. I consider this to be 'wilful blindness'. This is far from satisfactory, because people are more reluctant to make infringing copies if the copier is in a public area and they think that they may be caught.

3. Controlling access to the photocopier from the library desk

There could be a system where you obtain a key from the library desk before photocopying, and at the same time, a librarian could check the material that you are wishing to copy. (This used to be the system when I was a student at the Canberra School of Music.) I spoke to them recently and

they said that they were no longer allowed to handle money and change for the photocopier, and therefore, new machines were installed that operate by coins only. This means that there is less administrative hassle for the librarians, and yet there is no way of controlling the volume of works copied, or the types of works. I imagine that most librarians would not like to be responsible for collecting and giving change for copying and perhaps even less enthusiastic about 'policing' materials.

4. Educating students in educational institutions (especially tertiary musical institutions)

Students need to be reminded about how unfair it is to infringe a copyright work, unless it is a 'fair dealing', and the practical impact that their copying may have on obtaining works in the future. If they complain about the cost of importing music, perhaps if they had not previously made so many infringing copies of works, their piece may have been available from a local publisher, at a much cheaper price. Students must be told exactly of the circumstances that they can copy a work, and when they can not. In particular they should be told that while sections 40 and 49 of the *Copyright Act* do apply to print music, in most cases the original print music or licensed copies would be available within a reasonable time at an ordinary commercial price and therefore the sections are not relevant. It should also be pointed out to the students that a 'fair dealing' for research or study does not apply to photocopying of works that are to be performed.

(The Sydney Conservatorium of Music has an excellent tutorial system for its music students. As part of a library acquaintance tutorial, for students in all years of the course, students are reminded that copyright is a system that is designed to protect their future interests as composers, arrangers and performers, and it is therefore their responsibility to become acquainted with the Copyright laws and read the general copyright guidelines provided by AMCOS. I would like to commend the Sydney Conservatorium for this excellent project and suggest that other institutions follow their splendid example.)

We are investigating the possibility of presenting a short seminar to music students on copyright 'do's and don'ts' (particularly trying to target first year students, who are often unaware that the AMCOS school's photocopy licence does not apply to them anymore!) Teacher training colleges and music education courses could also be targeted. AMCOS is planning on sending copyright pamphlets to institutions for their Open Day sessions and to target students during orientation week of their courses.

5. Labelling CDs, cassettes, records and videos

Libraries should label CD's and recorded material with a warning that the material may not be taped. Similar notices should be displayed in listening booths in libraries, if it is possible to tape from the machines.

{We are currently investigating an institution where we have been told students are permitted to copy commercial recordings in the actual library of the institution. This would be a clear case of authorising infringements.}

6. Policing the photocopying in libraries

This is obviously a very big problem and librarians do not want to:

(a) spend vast amounts of time ensuring that only legitimate copying takes place, especially as many are under-staffed,

- (b) take responsibility for such copying by students
- (c) engage in arguments with users who may have made infringing copies

The only way that policing could occur would be:

- (i) to require the librarians to make 'random checks' on the photocopy users, and that they take names and addresses of people making infringing copies. These people could then be sent a letter warning them that if they are caught again, legal action will be taken.
- (ii) to elect a third party to make random checks.
- (iii) Warning signs could then be displayed stating that random inspections of photocopying materials would take place. This sign could also include a statement that if a musical work is unavailable, evidence of this must be provided in the form of a letter from the relevant publisher of the work.

7. To simply keep records of current photocopying materials:

One suggestion by one of our publisher members was to simply ask the users of the photocopiers to make a note of the materials and quantities that they are copying. This could be made in the form of a book that they would write the title of the work, the publisher, the year of publication (if known) to ascertain whether it is protected by copyright. This would be a starting point so that we can work out what materials are being copied and in what quantities. The question is, would people bother to fill out the forms, particularly if they knew the material they were to copy was in copyright.

The only other way of estimating the quantities of copying would be to have a survey in the library where someone from AMCOS or a selected statistician could record all works that are copied at a music library for a specific period. Of course, even if we did find out what the actual copying taking place was, it may not necessarily help us stamp out illegal photocopying.

There are two different types of music photocopying that have to be assessed in tertiary institutions:

- (i) where lecturers photocopy materials for educational purposes and distribute these materials to their students in lectures or tutorials. (Under the CAL licence, however, this is only in certain defined circumstances and in relation to certain materials. See the summary on CAL.)
- (ii) where students copy works for their own study purposes. In the case of music students, this is usually the copying of entire works, which in most cases will be infringements.

8. Authorisation by the librarian under s.49 of the Copyright Act (1968)

Another suggestion may be for librarians to make the copies for students under the provisions of s.49 of the Act, which requires the staff to sign a declaration that he or she is satisfied that the work is not commercially available. I think this is good in theory, but I can't see the librarians doing this for every work or extract of a work that was to be copied. This would be a full-time job in itself, because from what I have seen, photocopy machines in music libraries are in almost continual use.

Another variation on this theme would be to require the student or user of the photocopier to fill in the form declaring that the work is unavailable. (As mentioned briefly before) this would simply have to be presented to the librarian before copying was allowed. This shifts the onus from the librarian to the user. Publishers would be willing to provide authorisation forms for this purpose. A list of publisher contacts could be kept at each library.

In summary

The most effective measures that librarians can take to prevent infringements are:

- (i) display warning signs on and above the photocopying machines, and in the library generally.
- (ii) make sure that photocopiers are visible and not hidden at the back of the library in a separate room
- (ii) have copyright guidelines accessible and available for library users, preferably near the photocopiers.
- (iii) to try to educate library users about copyright, by implementing tutorial programmes, incorporating a segment on copyright responsibilities.
- (iv) warning library users if the librarian is aware that infringements of copyright material is or has occurred.

Part Five: Proposed Legislation

1. Moral Rights: Moral rights derive from the European doctrine of 'droit moral' under which an author's intellectual and creative rights were recognised in addition to an author's purely economic rights. Many countries confer rights on authors which subsist even when they have assigned their copyright to someone else, usually a publisher who will print and market the work for profit. These 'moral rights' allow authors to retain some control over the integrity of the work and their connection to it. Australia, at the moment, does not directly recognise such rights, apart from penalising false attribution of ownership, although it does in various indirect ways such as in actions for passing off and infringements of trade marks and other possible actions under the *Trade practices law*.

There are two main rights:

- (i) the right to be identified as the author of a work (known as the 'right of attribution') [The legal foundation of this is article 6 of the Berne Convention.]
- (ii) the right to object to distortion, mutilation or other modification of, or derogatory action in relation to, the work which is prejudicial to the author's honour or reputation (the 'right of integrity.')

A previous attempt to introduce moral rights legislation:

The Copyright Law Review Committee presented a report to the Attorney-General in 1988. However, by a majority of 5 to 4, the CLRC recommended against the enactment of moral rights legislation at the time. The Government is yet to act on either the recommendations of the CLRC or to decide in favour of introducing moral rights legislation, although it is likely that some form of Moral Rights legislation will be introduced and Australia would be in line with many other countries that have such protection.

Examples of reported moral rights abuses:

1. A Sydney corporation commissioned a sculpture. When it found out that the work did not fit the foyer, it lopped off the top third of the work.
2. The composer/performer Sting sued a deodorant company in the UK for using his song, *Don't stand so close to me* for a deodorant advertisement, without his consent.

2. Copyright convergence

AMCOS made a submission to the Copyright Convergence Group in 1994 about issues that are relevant to the rights of music publishers. The Copyright Convergence Group have raised issues and problems in relation to the application of copyright law to new technology. This is still being considered.

3. Extension of copyright protection for some countries (particularly European) from 50 to 70 years.

This will not have any impact in Australia, as you still have to consider the Copyright protection period afforded by the Australian *Copyright Act* even in relation to music from countries where the protection period is longer than 50 years. It will be interesting to see if Australia decides to maintain the 50 year protection period after the death of the author/composer/arranger/lyricist or if we too will have a change in the future.

4. Blank tape levy.

(See under Part 2B: The Future Role of AMCOS.)

Part Six: Relevant Literature

The Australian Copyright Council's Bulletin 52: 'Libraries and Copyright.' Copies are available, at \$15 each, from the Copyright Council:
Suite 3, 245 Chalmers Street, Redfern, NSW 2016.
Ph: (02) 318 1788
Fax:(02) 698 3536

The Copyright Council also has bulletins on: music and copyright, a teacher's guide to copyright, a user's guide to copyright, computers and copyright and many other titles.

CAL:

There is a general brochure about the licensing scheme available through CAL. Other brochures are available on specific topics such as:

- sampling
- government departments and agencies
- how to join CAL

Their address is Level 19, 157 Liverpool Street, Sydney NSW 2000
Ph: (02) 394 7600
Fax: (02) 394 7601

AMCOS brochures:

1. The tertiary music photocopying limits brochure
2. AMCOS : general brochures: choirs, orchestras/bands, private music teachers, music students, eisteddfods, grand rights, "Music copyright for schools," churches.
3. 'User friendly guide' to the Copyright Act for librarians.
4. AMCOS 'warning notice.'

Moral rights:

Proposed Moral Rights Legislation for Copyright Creators: a Discussion Paper. (Government publication.) June 1994.

Copyright convergence and new technology:

The Copyright Convergence Group Issues paper: 10 June 1994

Highways to Change: Report of the Copyright Convergence Group August 1994.

IAML (Australian Branch)

Minutes of the Biennial General Meeting, Adelaide

30 September 1994, 2.00pm

1. Present

Gordon Abbott (Uni. of Adelaide), Lea Beranek (Latrobe Uni.), Georgina Binns (Monash Uni.), Lynn Carmichael (ABC SA), Catherine Clisby (Uni. of Adelaide), Pam Dunlop (NLA), Averill Edwards (NLA), Allison Fyfe (Minutes) (State Music Library WA), Laurel Garlick (State Library of QLD), Pat Graham (Uni. of Sydney), Anthony Green (AMC), Kaye Hill (Chair), (State Music Library WA), Prue Neidorf, Helen O'Donoghue (QLD Conservatorium of Music), Mary O'Mara (Uni. of QLD), Jacqui Pickard (Uni. of Tasmania), Marianna Pikler (Institute of the Arts, Canberra), Evelyn Portek (Uni. of Melbourne), Eve Salinas (Uni. of Sydney), Christine Vincent (Victorian Music Library).

2. Apologies

Paul Bentley (SOH), Brian Dawson (LISWA), Janet Hocken (LISWA), Joyce McGrath, Don Roberts (IAML President), Robin Robinson (LISWA), Caroline Symes (Sydney Con.), Pearl Tan (LISWA), Jenny Wildy (UWA)

3. Minutes of the previous meeting 23 September 1992

A correction was made to **No.10 RILM**. The Chairman in Australia is Warren Bebbington not Walter.

This amendment being made, it was moved by Christine Vincent and seconded by Laurel Garlick that the Minutes of the previous meeting be accepted.

4. Business arising from the Minutes

There was no business arising from the Minutes.

5. President's Report

Kaye Hill presented the President's Report (copy attached). Mary O'Mara moved that the report be accepted. Seconded by Gordon Abbott. Motion carried.

6. Treasurer's Report

In the absence of Jenny Wildy, Allison Fyfe presented the Treasurer's Report. (copy attached). Evelyn Portek moved that the report be accepted. Seconded by Helen O'Donoghue. Motion carried.

7. Matters arising from the Treasurer's Report

There were no matters arising from the Treasurer's Report.

8. Reports from State Branches

8.1 Victoria

Georgina Binns presented a Report (copy attached).

8.2 Queensland

Laurel Garlick reported that the Queensland Branch had regular meetings, the main topic having been public access being provided to orchestral sets.

8.3 Tasmania

Jacqui Pickard presented a Report (copy attached).

8.4 South Australia

Gordon Abbott reported that the activities of the South Australian Branch had revolved around organising the Conference. Catherine Clisby went to a music cataloguing workshop at the University of Sydney.

8.5 New South Wales

In the absence of Paul Bentley and Caroline Symes, Eve Salinas reported that the NSW Branch meets twice a year. One meeting this year was held at the Rockdale Public Library.

8.6 Western Australia

There was no report from WA.

8.7 Australian Capital Territory

She was IAML's nominated representative on the Music Council. Prue reported that the Canberra Branch still had some money in an account from the 1992 Conference, and she had used some of this money to pay for her flight to the Music Council meeting in Adelaide.

Evelyn Portek moved that the State Reports be accepted. Jacqui Pickard seconded. Motion carried.

9. Election of Office Bearers

Kaye Hill stepped down from the Chair to allow Prue Neidorf to conduct the election of office bearers. The results were as follows :

Position	Nominator & seconder	
President:	Kaye Hill	(Robin Robinson, Brian Dawson)
Secretary:	Allison Fyfe	(Brian Dawson, Robin Robinson)
Vice Presidents:	Mary O'Mara	(Prue Neidorf, Allison Fyfe)
	Caroline Symes	(Prue Neidorf, Allison Fyfe)

State representatives:

ACT:	Prue Neidorf	(Allison Fyfe, Mary O'Mara)
NSW:	Paul Bentley	(Eve Salinas, Prue Neidorf)
QLD:	Helen O'Donoghue	(Mary O'Mara, Laurel Garlick)
SA:	Gordon Abbott	(Kaye Hill, Eve Salinas)
TAS:	Jacqui Pickard	(Georgina Binns, Christine Vincent)
VIC:	Georgina Binns	(Evelyn Portek, Kaye Hill)
WA:	Ken Gasmier	(Kaye Hill, Mary O'Mara)

Jenny Wildy again accepted the position of Treasurer.

10. Reports on RILM, RIDIM, RISM and RIPM

10.1 RILM

Warren Bebbington was still the Chairman in Australia

10.2 RIDIM

Georgina presented a report on behalf of Joel Crotty and Joyce McGrath (copy attached).

10.3 RISM

Laurel reported that the questionnaire for the Directory of Australian Libraries was ready to be sent out in the week following the Conference.

10.4 RIPM

There is currently no Australian representative.

11. *Continuo* and *Intermezzo*. Discussion Paper 1.

Laurel Garlick and Mary O'Mara have resigned as Editors so the future of the publications needed to be discussed.

Mary was concerned with the currency and frequency of the two publications. It was a pity for *Continuo* to disappear but felt that a group the size of the IAML (Australian Branch) couldn't support two publications. Georgina said that *Intermezzo* had been successful, current and frequent, and Kaye reported that it had been a successful reporting tool. Laurel felt that the delineation of responsibility of each publication needed to be clearly defined and pointed out that copy was not easy to get. Georgina suggested that policy be set for each with written guidelines. Gordon felt that *Continuo* may succeed as an annual publication, and Georgina agreed saying it should be a high quality professional journal with an outward international focus. The general feeling of the meeting was that *Continuo* should continue.

A Guest Editor for each issue was suggested but Mary felt that this would need to be controlled by a permanent editor. Quality rather than size. Kaye said it should be a flagship for the Association and be indexed in *Australian Public Affairs Information Service (APAIS)*. Georgina agreed with the idea of a Guest Editor. Do the contributors need to be members or could we use a broader network, or could we involve library students, musicologists and performers? Gordon thought that publishing the journal for the sake of it may lower the standard.

Kaye asked Georgina if she would be prepared to take on the role of coordinating editor of *Continuo* in conjunction with Executive. Georgina said she didn't want to take it on completely. A program needed to be set up. Conference proceedings could be contained in every second year and a theme related issue each alternative year. If articles were on disc, Georgina could get them ready for publication. e-mail could also be used. Prue suggested that an Editorial Committee may help, and Kaye agreed saying State Representatives could be members of this committee. Mary and Laurel both felt that the editorship should be in one state. Helen O'Donoghue felt one person should be responsible. Georgina felt that it would be a great opportunity for professional development. Kaye asked the Meeting for an indication as to whether *Continuo* should continue to be produced. She also asked for a feeling from the Meeting that *Continuo* be supported in whatever way may be necessary in the future. A positive result was indicated provided that there are guidelines established.

Evelyn Portek proposed a motion that *Continuo* be produced as an annual with every second issue containing conference proceedings, and that the host state collects papers for the Coordinating Editor, and that Georgina Binns' role as Coordinating Editor be established. The Coordinating Editor will operate with assistance from Executive, provided that guidelines are drawn up after discussion with Georgina Binns and Executive. Christine Vincent seconded. Motion carried.

12. Special Issue of *Australian Academic Research Libraries Journal (AARL)*

Peter Biskup, editor of *AARL* has contacted Kaye Hill, wanting a contribution from IAML on music librarianship. It was suggested that a whole issue could be devoted to this. Allison asked about the time frame which was twelve months. Marianna Pikler asked about content, and Kaye suggested a description of unique music collections such as the public libraries, not just academic collections. Georgina suggested that a joint issue of *AARL* and *Continuo* might mean a joint saving and a larger audience for both. Mary O'Mara suggested different aspects of librarianship and the inclusion of collections not suitable for publication in *Continuo*.

Kaye Hill moved that IAML contributes to an issue of *AARL* and that Executive negotiates the method by which this will be done. Motion carried.

13. Union Catalogue of Orchestral Scores and Performing Parts

Mary O'Mara reported that in the original edition of 1989/1990 there were 3,300 entries on the data base, that 2,000 have been input since then, and that there were 3,000 sheets still to be input. This doesn't include South Australia. She suggested using a reduced format in 1996 to publish an interim edition as the total number of entries would be around 10,000 and would by then include South Australian and Tasmanian entries. Mary is happy to amalgamate Margaret Green's listings for Victoria. One more publication would see a full union catalogue. The future of the project will need to be discussed such as a cut off date and publication of updates. Mary also brought up the idea of the need to have two different streams, an amateur and a professional one to cater for different needs and networks.

14. International Conference. Discussion Paper 2.

Gordon Abbott thought the idea of an International Conference in Australia was good but required an enormous amount of work, enough to employ someone full time. Mary reported on behalf of Ian Miller that he had been approached several times at International Conferences by Veslemoy Heintz. Kaye read some communications from Alison Hall from the Canadian Branch who had been on the committee to organise the Ottawa Conference in 1994. Allison Fyfe suggested applying for a grant from the Australia Council.

Averill Edwards offered some suggestions from the ALIA experience and outlined some problems such as interpreters and the language problems. There had apparently been a lot of interest from overseas until potential delegates found out how long it was going to take to get to Australia, and how much it was going to cost. Evelyn Portek suggested sending out an expressions of interest to attend a conference in Australia to the Music Library Association list server. Prue Neidorf suggested setting up a committee and not committing ourselves until the next BGM, and that we would all need support from our institutions. Christine Vincent suggested doing a feasibility study.

A committee was formed to look at various options with support from Executive. This comprises Christine Vincent, Prue Neidorf, Helen O'Donoghue and Eve Salinas. This committee will report back at the next BGM.

15. Music Council of Australia

Prue Neidorf reported from the first meeting held in Adelaide on 21 and 22 August 1994. She will write a report, perhaps to go in *Continuo*. The next meeting is scheduled for a years time. A Board has been elected.

16. Copyright Working Party

Kaye Hill provided some background information and asked for a volunteer to act as an Australian contact. Christine Vincent volunteered.

17. Incorporation

Kaye Hill is following up on this issue. Nothing to report.

18. Other Business

18.1 National Music Round Table

Kaye Hill read out her response to Warren Horton which was based on responses from several Committee members. Various access and bibliographic control issues were discussed. Cliff Law from the Distributed National Collection office has requested a list of issues that the Round Table needs to discuss. Kaye asked for input and it was decided that anything relating to improving the National Bibliographic Database and its quality of holdings is of interest to IAML.

18.2 Minutes

Marianna Pikler requested that the Minutes are distributed just before the next BGM so that they did not need to be read out.

18.3 Compact Disc Corroding

Lynn Carmichael talked about corroding and bronzing of compact discs which was happening increasingly. Certain distributors such as Hyperion, ASV, Unicorn-Kanchana and Pearl are aware of the problem and will replace corroded discs.

18.4 Logo

Marianna Pikler declared support for the existing logo. Christine Vincent is working on some designs for a new logo.

19. Next IAML Conference and Meeting

This will be held in Melbourne in 1996 to coincide with the Australian Library and Information Association (ALIA) conference to allow people to attend both, and will be organised by the Victorian Division of IAML.

Kaye Hill gave a vote of thanks to Gordon Abbott and his team of helpers, headed by Cathy and Mark for a very well organised conference.

The Meeting closed at 5.00pm

IAML (Australian Branch)

President's Report for the period October 1992 to September 1994

It is difficult to believe that it is two years since we participated in the last Conference and Biennial Meeting of this Association in Canberra. There have been many IAML activities and issues to occupy our time since then. In this report I will endeavour to give you a brief summary of some of these.

In November 1992, following our last meeting, we received notification of our success in securing a grant of A\$9,170 from the Australia Council for continued data collection in New South Wales for the *Union Catalogue of Orchestral Scores and Performing Sets*. This work was completed by Sue Maddrell earlier this year. We now await the outcome of an application for funds made for data collection in Tasmania next year. Mary O'Mara will be reporting more fully on the *Union Catalogue* project later in the meeting.

Following acceptance of a suggestion made at the last Biennial Meeting a newsletter for members, entitled *Intermezzo*, was started in January 1993. It was intended that the newsletter would facilitate improved communication between members on an informal and frequent basis. The eighth issue has just been published. I, personally, have found that producing the newsletter has kept me in contact with many members and actively involved in, and up-to-date with, many IAML issues would like to thank all those members who have contributed to and supported *Intermezzo* over the last two years.

Continuo was produced in 1993, but in March 1994 publication was suspended following the resignation of Mary O'Mara and Laurel Garlick from their positions as editors. This ends an extensive period of dedicated and consistent editorship for the Association's journal. On behalf of all IAML members I would like to extend a vote of thanks to Mary and Laurel for their work in producing this journal. Discussions will take place later in the meeting regarding future directions for both *Continuo* and *Intermezzo*.

In March 1993 the Branch received an approach from the General Secretary of IAML, Veslemöy Heintz suggesting that the Australian Branch consider hosting an International Conference in the late 1990s or early 2000s. Since then this subject has been mentioned many times by various of our international colleagues. It has also been widely raised with Branch members, and will be discussed in detail at this meeting.

One of IAML's well known and long term members, Prue Neidorf retired from her position of Music Librarian at the National Library of Australia in July 1993. Fortunately for IAML Prue has not 'retired' from her involvement with our Association. In fact she has recently been appointed as the joint representative of ASRA (Australasian Sound Recordings Association) and IAML to the newly formed Music Council of Australia.

It was heartening to see the revival of the Victorian Division of IAML in late 1993, under the guidance of Georgina Binns from Monash University. The New South Wales Division, represented by Paul Bentley also continues to be active.

In April of this year whilst holidaying in Melbourne and Tasmania I was fortunate enough to visit some IAML colleagues to catch up on music library and IAML matters and view their collections. They were Christine Vincent (Victorian Music Library), Evelyn Portek (University of Melbourne), Georgina Binns (Monash University), and Jacqui Pickard (University of Tasmania). This sort of

contact is invaluable for me as President of IAML. Thank you to those people for the welcome they gave me and their valuable time. Allison also took some time out of her holiday last year to spend an afternoon with Laurel Garlick at the Queensland State Library. She enjoyed catching up with Laurel, meeting her colleagues and looking over the Music section of the Library. We also had a visitor this year when Mary O'Mara joined us for an Executive meeting while in Perth in May.

There are an amazing number of issues that arise for IAML. Some of the other issues which have warranted attention in the period since my last report have been incorporation of the Branch, collection of the Branch Archives, Federation 2001 issues, copyright, outreach activities and, most recently, the National Music Round Table proposed by the National Library. This also is a topic for General Business at this meeting.

It has been a busy period for the Executive and IAML generally. Looking back I would say that the main intent of the Executive in the last two years has been to increase communications between members, the Executive and colleagues overseas. I feel we have gone quite some way to achieving this, and look forward to a full and challenging year ahead for the Association.

I would like to express my thanks to both Allison Fyfe and Jenny Wildy for all their support and hard work over the last two years, and to members of the Committee for their assistance and advice on many occasions.

Kaye Hill, President: IAML (Australian Branch)

Treasurers Report for the period October 1992 to September 1994

Subscriptions

Subscriptions collected in 1992 amounted to \$3379 and \$2758 in 1993. The figure for 1992 is slightly higher than 1993 because several members who had not paid in 1991 paid a double subscription in 1992. Eighty percent of the fees were forwarded to the International Treasury, these sums being \$2380 for 1992 and \$2384 for 1993. The balance sheet for 1992 shows a sum of \$4302 for international subscriptions but the figure includes 1991 dues which were sent in April 1992. To date 1994 subscriptions have brought in \$2995 and in April this year \$2384 was sent to the International Treasury.

Subscription rates which were raised in 1992 have remained constant for 1993 and 1994, ie \$45 for personal members and \$65 for institutional members, however Pam Thompson, the international treasurer has indicated that fees will probably be increased in 1995 and we are awaiting advice from the International Secretariat.

Membership

The Australian Branch currently numbers 59 members (28 personal and 31 institutional). In 1992 there were 26 personal and 27 institutional and in 1993, 27 personal and 27 institutional.

New members : in 1992, 3 new members joined (2 personal, 1 institutional), in 1993 there were another 3 new members (2 personal, 1 institutional) and this year we have been joined by 5 new members (2 personal, 3 institutional)

Deletions : 5 members were deleted in 1992 and 1 member in 1993. In January a further 5 members who had been unfinancial for two consecutive years were removed from the membership list. We are now required to inform the International treasurer of all members who have not paid their subscriptions by March 31 and these members do not receive *Fontes Artis Musicae* until such time as their payments are received. Only 4 members fell into this category (2 personal and 2 institutional), the 2 institutional members have since paid and been reinstated.

Sales

In 1992, 1993 and 1994 our income has been boosted by sales of the *Union catalogue of Serials* edited by Mary O'Mara. In 1992 we received \$540 for sales of the *Catalogue*, \$30.25 for sales of *Continuo* and \$30 for the *Union Catalogue of Orchestral Sets*.

In 1993, we received \$260 for sales of the *Union Catalogue of Serials* and \$12 for the *Union Catalogue of Historical Sets*. To date this year we have received \$40 for the *Union catalogue of Serials* and \$14.50 for *Continuo* sales

Grants

A grant of \$9170 was received from the Australia Council in January 1993 for Stage VIII of the *Union Catalogue of Orchestral Sets* for continuation of the NSW portion.

Expenditure

Continuo costs in 1992 amounted to \$1655.40 and in 1993 to \$748.

Assets

In December 1992 on the advice of the auditor a further \$2522.39 was transferred from the working account to the interest bearing deposit to make a sum of \$5000. The balance of this account now stands at \$5325.19 and at 1 September 1994 the balance in our current account stood at \$4424.55.

Jennifer Wildy
Treasurer

IAML (Australian Branch)

Audit Report for the year ending 31 December 1992.

To the Members: -

I have examined the books of account of the Association for the twelve months to December 1992.

In my opinion the accompanying Statement of Receipts and Payments for the year correctly reflects the financial operations of the Association for the period 1 January 1992 to 31 December 1992, and the Statement of Funds on Hand as at 31 December 1992 is correct.

C.B.Fyfe
A.A.S.C.P.A.; M.I.I.A
2 July 1993

Audit Report for the year ending 31 December 1993.

To the members: -

I have examined the books of account and associated records of the Association for the twelve months to 31 December 1993.

In my opinion the accounts of the Association have been kept in a satisfactory manner and accurately record the entries for the period. The Statement of Receipts and Payments correctly reflects the revenue and expenditure for the year, and the reconciliation of cash on hand correctly depicts the state of the Association's finances as at 31 December 1993.

C.B.Fyfe - A.S.A; M.I.I.A; F.T.I.A
22 September 1994

**Statement of receipts, payments and funds on hand
For the Year Ending 31 December 1992**

Receipts

	\$
Subscriptions	3,379.00
Interest received	462.92
Sales - Continuo	30.25
Sales - Union catalogues	570.00
Addition to term deposit	2,522.39
Miscellaneous	<u>75.00</u>
	<u>7,039.56</u>

Payments

Bank charges	35.00
Stamp duty and government taxes	18.95
Continuo costs	1655.40
Union Catalogue of Performing Parts - data gathering costs	3996.55
Union Catalogue of Serials -publication costs	644.90
Postage and stationery	103.36
International subscriptions	4302.00
Membership refund	50.50
ALFS membership and entry	90.00
Addition to term deposit	<u>2522.39</u>
	<u>3419.05</u>

Funds in hand

Accumulated funds at 1 January 1992	15452.34
Plus cash receipts	7039.56
Less payments	<u>13419.05</u>
Excess of payments over receipts	<u>(6379.49)</u>
	<u>9072.85</u>
Accumulated funds at 31 December 1992 -	
Current account	4071.45
Int. bearing deposit	<u>5001.40</u>
	9072.85

Statement of Receipts, Payments and Funds on Hand for the year ending 31 December 1993

Receipts

	\$
Subscriptions	758.00
Interest received	546.99
Grant from Australia Council	9170.00
Sales - Union catalogues	260.00
Sundries	<u>12.00</u>
	<u>12,746.99</u>

Payments

Bank charges	20.00
Stamp duty and government taxes	16.27
<i>Continuo</i> costs	748.00
<i>Union Catalogue of Performing Parts</i> - data gathering costs	4785.79
Postage and stationery	245.30
International subscriptions	<u>2384.00</u>
	<u>8199.36</u>

Funds

Accumulated funds at 1 January 1993	9072.85
Plus cash receipts	12746.99
Less payments	8199.36
Excess of payments over receipts	<u>4547.63</u>
	<u>13620.48</u>
 Accumulated funds at 31 December 1993 -	
Current account	8295.29
Int. bearing deposit	<u>5325.19</u>
	13620.48

State Reports

Victorian Section 1992-94

Since the last Biennial Meeting there have been a number of changes in Music Libraries in Victoria. These include the move of Helen O'Donoghue to Queensland as Library Manager of the Queensland Conservatorium Library; Georgina Binns appointed as Music Librarian at Monash University and Janet Irwin retiring as Chief Librarian at Prahran City Public Library.

A number of meetings and site visits have taken place, offering members the opportunity to meet and discuss issues at a state and national level, gain insight into different libraries and collections and to meet socially over a meal. Site visits included the Victorian Music Library, the Community Arts Network Resource Centre and Latrobe University, where Lea Beranek presented a fascinating demonstration of multimedia technology.

A survey was completed on behalf of the Victorian section members, for the development of a Strategic plan for the State Library of Victoria. The survey was distributed to State Library staff, users, members of the wider community and key stakeholders. A letter of support was sent to the State Librarian to express support for this strategy and emphasise the need for continued funding and adequate staffing for the Arts, Music and Performing Arts library.

Input was made by members to IAML's response to the proposal for the National Music Round Table.

Georgina Binns
State Representative

Tasmanian Branch 1994

Jacqui Pickard is the only IAML member in Tasmania, also the only Music Librarian employed in the State. Jacqui was the Victorian Representative for IAML until she went to Tasmania in 1992 to take up the position of Art/Music Branches Librarian for the University of Tasmania. The Music Library supports the teaching at the Conservatorium of Music, and the Art Library supports the teaching at the Tasmanian School of Art.

Grant application. An application was submitted to the Performing Arts Board, Australia Council for the Arts, for the UCOPS project, Tasmanian edition, by the Executive. If successful, Jacqui will supervise her library assistant on this project during 1995.

Visit from Kaye Hill. Kaye paid a visit to Hobart during this year, & inspected the Music Library.

Membership. Jacqui has been canvassing for members, & is hopeful of gaining 3-4 in 1995.

University of Tasmania Music Library. Since taking up this position, there has been a struggle to convince the University Library that the Music Collection should be kept intact, rather than split.

This fight was won, and the Music Library was re-located from Mt Nelson to the Centre of the Arts in Sullivan's Cove wharf area. After student agitation, the Collection was moved again into the new Conservatorium of Music building in Sandy Bay Road, Hobart during 1993. The library has no room for expansion, having been designed for only 1/2 the Collection, so a submission has gone in for a new building adjacent the Conservatorium, hopefully for 1996.

Conservatorium of Music. The University's Conservatorium of Music is changing its direction. Professor Simone de Haan took up his position as Head of Department in 1993. The new direction will commence in 1995, with 5 new positions being advertised. The programme will be expanding into the areas of Australian & contemporary music. A Community Access Programme was established during 1994.

The Music Library will need to tailor its Collection Development Policy in accord with these new directions.

University Library - Launceston Campus. There is a small Collection of music including vinyl recordings; CDs, full scores, but no sheet music. Sheet music is kept with the Music dept. The Collection is housed with the AV Collection. Books & serials are with the general collection. *There is no Music Librarian employed.*

Jacki Pickard
State Representative

Report on RIDIM activities in Australia

In 1971 the International Association of Music Libraries (IAML) founded an international research project called Repertoire Internationale d'Iconographie Musicale (RIDIM). Its main aim is to 'develop methods, means and research centres for the classification, cataloguing, reproduction and study of iconographical material relating to music'. (*New Grove* vol.15 :749)

To this end, it is hoped that RIDIM will assist musicologists, librarians, art historians, instrument makers, record manufacturers and book publishers to make use of visual materials.

In 1989, a meeting was held in the Queen's Hall at the State Library of Victoria and RIDIM Australia was reconvened. Unfortunately due to various reasons the committee lapsed. It is hoped that in the new year, RIDIM will emerge from the hiatus renewed to tackle the tasks ahead. A project which has definite potential is the creation of an inventory of portraits of Australian composers and performers. Such an annotated list will be of interest to musicologists, librarians, art historians, researchers and publishers as Australian music is finally becoming a 'marketable' commodity. Initially interested contacts in each state will pave the way for regional RIDIM committees. For further information - :

Joel Crotty and Joyce McGrath
c/- Department of Music
Monash University
CLAYTON VIC 3168

Music Council of Australia: a brief report of the Inaugural Assembly, Adelaide, September 1994

A new national peak organisation for music has been formed. The Music Council of Australia brings together musicians from all styles of music, from rock music to experimental music made with computers, with people from music management, festivals, journalism, recording, publishing, copyright and other activities which bring music to the public.

Its general objectives include the development of policies and plans to enhance Australia's musical life, to enable all sectors to collaborate more effectively and to be an advocate to governments and other decision makers. It will have a special interest in the aspects of music which are less supported by the mass media.

There is a membership of fifty, comprising nominees of fourteen national music organisations, and thirty six individual members chosen for their expertise in specific aspects of Australia's musical life. These members form part of thirteen project group, dealing with school music education, Australian music on radio, communications highway, careers in music, community music development, music copyright, funding, tertiary music education, a directory of music organisations and other music activities.

Prue Neidorf, as IAML and Australasian Sound Recordings Association representative is chair of the directory project group, and will be calling for assistance from members when the project gets further along the way.

The MCA publishes a *Bulletin* six times a year. The latest (no 3 Feb 1995) is a double issue, dealing with a response to the Australian government Creative Nation statement, the changing rules of the Performing Arts Board of the Australian Council, arts at the Sydney Olympics, and recent activities of the MCA members, and in particular the Chair, Dick Letts. The *Bulletin* costs \$12 for a one year subscription, from Sylvan Elhay, Associate Dean, Department of Engineering, University of Adelaide, South Australia 5005.

The next Assembly will be in Canberra, 24-26 September 1995.

Further information is available from IAML (Australia Branch) and ASRA representative, Prue Neidorf, 10 Bosch Place, Chifley, Australian Capital Territory 2606, phone 06 281 6957.

IAML (Australian Branch) Membership List

(as at 1 July 1995)

INSTITUTIONAL MEMBERS (Filed by postcode)

Librarian
Australian Music Centre
P.O. Box N690
Grosvenor Place
SYDNEY NSW 2000

Head : Information Resource Centre
Australia Council
P.O. Box 788
STRAWBERRY HILLS NSW 2012

The Librarian
Sydney Conservatorium of Music
Level 2
109 Pitt Street
SYDNEY NSW 2000

Serials Section
Auchmuty Library
University of Newcastle
NEWCASTLE NSW 2308

Acquisitions Librarian (order no
73/S/432)
State Library of NSW
Macquarie Street
SYDNEY NSW 2000

Serials Section
Dixon Library
University of New England
ARMIDALE NSW 2351

The Librarian
Dennis Wolanski Library and Archives of the
Performing Arts
G.P.O Box 4274
SYDNEY NSW 2001

The Serials Officer
Wollongong City Library
P.O.Box 21
WOLLONGONG EAST NSW 2500

Sue Tronser
Manager: ABC Print Music Library
Australian Broadcasting Corporation
G.P.O Box 9994
SYDNEY NSW 2001

Serials Library
University of Wollongong
Locked Bag 8813
South Coast Mail Centre
NSW 2521

Serials Department
Fisher Library
University of Sydney
SYDNEY NSW 2006

Preliminary Processing
National Library of Australia
CANBERRA ACT 2600

The Librarian
The Australian Opera
480 Elizabeth Street
SURREY HILLS NSW 2010

Music Librarian
Institute of the Arts
Australian National University
P.O. Box 804
CANBERRA ACT 2601

University of Western Sydney (Nepean)
Serials Librarian
PO Box 10
KINGSWOOD NSW 2747

Serials Section
State Library of Victoria
328 Swanston Street
MELBOURNE VIC 3000

Music Library
University of Melbourne
PARKVILLE VIC 3052

Serials Librarian
Borchardt Library
La Trobe University
BUNDOORA VIC 3083

Periodicals Officer
Nunawading Library And Information
Service
379 Whitehorse Road
NUNAWADING VIC 3131

Serials Section
Sir Louis Matheson Library
Humanities and Social Science Branch
Monash University
CLAYTON VIC 3168

Queensland Conservatorium of Music
P.O. Box 28
NORTH QUAY QLD 4000

Serials Librarian
Central Library
University of Queensland
ST LUCIA QLD 4072

Serials Unit
Acquisitions Branch (S/O 3016860)
State Library of Queensland
PO Box 488
SOUTH BRISBANE QLD 4101

Serials Section (Acquisitions Services)
The Library
James Cook University
TOWNSVILLE QLD 4811

School of Music
Adelaide Institute of TAFE Library
279 Flinders Street
ADELAIDE SA 5000

Acquisitions Dept. (Journals)
Barr Smith Library
University Of Adelaide
G.P.O Box 498
ADELAIDE SA 5001

Library Board of Western Australia
Accessions Divison
Alexander Library Building
PERTH WA 6000

School of Instrumental Music
P.O. Box 232
NORTH PERTH WA 6006

Periodicals Department
Library
University of Western Australia
NEDLANDS WA 6009

Acquisitions
Central Library Services
Edith Cowan University
Pearson Street
CHURCHLANDS WA 6018

National Library of New Zealand
Serials Acquisitions
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